

# THE ATHLETIC

Journal of English and Foreign Literature, Science, and the Fine Arts.

LONDON, SATURDAY, APRIL 10, 1847.

No. 1015.

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London.—For France and other Countries not requiring the postage to be paid in London, 2s. 6d. or 11. 2s. the year. To other Countries, the postage in addition.

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## UNIVERSITY COLLEGE, LONDON.

**JUNIOR SCHOOL**, under the Government of the Council of the College.  
Head Master, THOMAS H. KEY, A.M.  
The School will REOPEN for the next Term, on TUESDAY, the 13th inst. The hours of attendance are from a quarter-past ten to three-quarters past 3. The afternoons of Wednesday and Saturday are devoted to Drawing. The subjects taught are Reading, English, Latin, Greek, French, and German Language, Writing, Arithmetic, and Book-keeping, the Elements of Mathematics and Natural Philosophy, and Drawing.  
For the Term, 52.—Prospectuses and further particulars may be obtained at the office of the College.  
CHAS. C. ATKINSON, Secretary to the Council.  
April 5, 1847.

## CHEMICAL RESEARCH.—INSTRUCTION

IN ANALYSIS.—UNIVERSITY COLLEGE, LONDON.  
The Government of the Faculty of Arts, desiring to encourage the study of Chemistry, and to assist in the pursuit of its own objects, or of obtaining INSTRUCTION in ELEMENTARY LABORATORY, will find a facility in the College for practical instruction in Organic and General Chemistry, and the principles of Chemical Analysis, as applied particularly to Agriculture, Medicine, and the Manufacturing Arts, under the superintendence of Mr. GRAHAM, Professor of Chemistry, and Mr. FOWNE, Professor of Practical Chemistry.  
The Laboratory is open daily from 9 a.m. to 4 p.m., except on the first of July, when it is closed at 1 o'clock, from the last of October to the end of July.  
Fees:—Session, 50s. 6d.; six months, 15s. 18s.; three months, 10s.; one month, 5s. 4s.  
ROBERT LISTON, Dean of the Faculty of Arts.  
HENRY MALDEN, Dean of the Faculty of Arts.  
CHAS. C. ATKINSON, Secretary to the Council.

## BIRKBECK COURSE OF PRACTICAL

CHEMISTRY.—UNIVERSITY COLLEGE, LONDON.  
Fifteen lessons of two hours each, at a reduced fee, for persons principally engaged in Manufacture. The Course will include the most important ordinary operations of the Laboratory, CHEMICAL MANIPULATION, PREPARATIONS, QUANTITATIVE ANALYSIS, and QUALITATIVE ANALYSIS. The instruction will be given by Mr. CAMPBELL, Demonstrator, under the direction of Professor FOWNE, on Mondays and Thursdays, from 7 to 9 p.m., commencing on the 10th of May.—Fees, including the cost of materials, 2s.  
HENRY MALDEN, Dean of the Faculty of Arts.  
CHAS. C. ATKINSON, Secretary to the Council.  
April 1, 1847.

## PROFESSORSHIP OF THE CHINESE LANGUAGE

OFFICE lately founded at KING'S COLLEGE, London.—The Professor FEARNS, late Interpreter to the Chamber of Commerce at Canton, and Registrar-General at Hong-Kong, will commence his COURSE OF INSTRUCTION in this Language, with an Introductory Lecture, on TUESDAY, April 20, at 2 o'clock, when any gentleman presenting his card will be admitted. Instruction in the Chinese Language will be given at the College every Monday, Wednesday, Thursday, Friday, and Saturday, at half-past 10 o'clock.  
Particulars of fees and other matters may be obtained at the Secretary's office.  
R. W. JEFF, D.D. Principal.  
April 1, 1847.

## ROYAL INSTITUTION, Albemarle-street.

THE WEEKLY EVENING LECTURES of the Members will be resumed the 10th of April, at half-past 8 o'clock.  
The following Courses will commence next week:—  
Eight Lectures, by the Rev. Professor WILLIS, 'On Ecclesiastical Architecture,' on TUESDAYS, commencing on the 13th of April.  
Eight Lectures, by Prof. TAYLOR, 'On Chaucer's Canterbury Tales,' as illustrating English Life in the Fourteenth Century,' on THURSDAYS, commencing on the 13th of April.  
Eight Lectures, by Mr. FARADAY, 'On Physico-Chemical Philosophy,' on SATURDAYS, commencing on the 17th of April.  
The above lectures will be delivered at 8 o'clock in the afternoon. Terms—One Guinea for each separate Course, or Two Guineas for all the Courses.  
JOHN BARLOW, M.A. Sec. R.I.

## INSTITUTE OF MEDICINE AND ARTS.

DEPARTMENT OF MEDICINE.—Teachers:—JOHN C. COOKE, M.D. F.R.S. and SIMON MURCHISON, M.D. F.R.C.S.  
DEPARTMENT OF ARTS.—Teachers:—RICHARD D. HOBLYS, A.M. Oton; Dr. COOKE; and HERMAN C. MIX, Ph.D.  
Gentlemen desiring to pass the various Boards in Medicine or Art (where residence is not required) are prepared for examination by practical demonstration.  
For Prospectuses, &c. apply at the Institute, 2, Whitefriars-street, Fleet-street, London, Dr. COOKE, at 4, Caroline-street, Bedford-square; or to Mr. HOBLYS, 2, Tottenham-street, Regent's Park.

## THE ASSOCIATION TO PROMOTE THE

FREE EXHIBITION OF MODERN ART, April 6, 1847.  
TO ARTISTS.—The Committee in the profession that the FIRST EXHIBITION of the Society will take place at the Egyptian Hall, Piccadilly, early in May; and all applications for space for Works proposed to be exhibited must be made before the 15th inst.—Full particulars on application to the Secretary,  
T. F. MARTIN, 38, Charlotte-street, Portland-place.

## SOCIETY OF ARTS.

THE EXHIBITION OF SELECT SPECIMENS OF ENGLISH MANUFACTURES IS NOW OPEN, GRATUITOUSLY, every day except Sunday, from 11 a.m. to 4 p.m., in the Great Room, John-street, Adelphi.—TICKETS of ADMISSION and Catalogues may be had of the Members of the Society, of the Exhibitors, and of the undermentioned:—  
OXFORD-STREET.—John Woodcock, No. 229; Mr. J. Phillips, No. 326.—REGENT-STREET.—Mr. White, No. 210.—PAUL MALL.—Messrs. Graves, No. 6; and Messrs. Colnaghi, No. 42.—NEW BOND-STREET.—Mr. Pratt, No. 118.—OLD BOND-STREET.—Mr. J. B. PEARCE, No. 12.—PICCADILLY.—Mr. B. Pickering, Bookseller, No. 177.—STRAND.—Mr. Millidge, No. 65.—Messrs. Greenall, No. 148; Mr. J. Tennant, No. 149.—FLEET-STREET.—Mr. Bell, No. 199; Messrs. Grant & Griffith, corner of St. Paul's Churchyard, Ludgate-street.  
N.B. No Tickets can be had, except by Members, direct from the Society's House.

## ROYAL LITERARY FUND.—The Fifty-

Eighth ANNIVERSARY DINNER of the ROYAL CORPORATION of the LITERARY FUND will take place at the LONDON TAVERN, on WEDNESDAY, May 12.  
HIS EXCELLENCY THE CHEVALIER BUNSEN,  
Prussian Minister, in the Chair.  
The List of Stewards will be announced in future advertisements.  
March 22, 1847. OCTAVIAN BLEWITT, Secretary.

## LONDON LIBRARY, 12, ST. JAMES'S-SQUARE.

Patron.—His Royal Highness PRINCE ALBERT.  
This Institution, first opened in May, 1841, now offers to its Members a collection of between twenty and thirty thousand volumes; a new and complete Catalogue of which is in progress through the Press. Additions are constantly making to the collection, including almost every new work of interest and importance, either in English or Foreign Literature.  
Terms of admission:—Entrance Fee, 6s.; Annual subscription, 2s.; or Entrance Fee and Life Subscription, 20s.  
The Library is open every day except Sunday, from Eleven to Six o'clock.  
By order of the Committee,  
J. G. GODFREY, Secretary and Librarian.

## HISTORICAL CONCERTS, EXETER HALL.

—The concluding Concert of a series of four illustrative of the History of English Vocal Music, will be held at Exeter Hall, on MONDAY EVENING, APRIL 10th. The Programme will consist of specimens of the Music of Attwood, Bishop, Calcott, Croft, Dibdin, Horsley, Russell, Stevens, Shield, Smith, Storrance, and Woble.  
Principal Vocal Performers:—Mrs. H. W. Weiss, Miss Dalby, Mr. Mansers, Mr. G. Clifford, Mr. W. H. Seguin, and Mr. J. A. Kyo.  
THE CHORUS will consist of upwards of 500 Members of Mr. Hullah's Union Singing School, and the Orchestra of Mr. Willy's Concert Band.  
Tickets:—Area, 2s.; Western Gallery, 3s. 6d.; Reserved Seats, 7s.; may be had of Mr. Parker, Publisher, 445, West Strand, and of the principal Music-sellers.

## TO AUTHORS.—The Advertiser offers his services

in Revising Manuscripts, and Preparing them for the Press, Correcting the Press, and Superintending the Printing and Binding of Works. He has extensive experience in such employment, and believes that by availing themselves of his assistance, inexperienced Authors (besides insuring accuracy, as well as propriety of method, &c., in printing) may effect considerable saving of expense in the publication of their Works.—Address (free of postage), Alpha, 4, Theobald-street, Islington.

## LITERARY PROPERTY.—An alteration in

the Proprietorship of a highly-established Literary Publication offers an opening for the admission of an enterprising PARTNER, with a share in the Literature, or of a Printer or Publisher of some capital and enterprise, to infuse more activity into the concern. Letters, from principals only, may be addressed to Mr. G. Gold, the Law Stationer, 15, Gray's Inn-square, Holborn.

## CHEMISTRY AND BOTANY.—A GENTLEMAN

of considerable experience in teaching, and who has the highest testimonials as to ability and acquirement, is desirous of forming additional engagements either with Private Pupils or Schools. Direct A.B., 20, Brunswick-parade, Islington.

## THE GERMAN AND FRENCH PROTESTANT

ESTABLISHMENT, for a limited number of YOUNG LADIES, VERNON HOUSE, Brixton Hill, will RE-OPEN, after the Easter recess, on MONDAY, April the 12th.

## TO PARENTS AND GUARDIANS.—A LADY,

who has Six Young Ladies to Educate, will increase the number to Eight. A Parisian resides in the house. Professors of French and Italian are resident in the house. A weekly School-tuition by one of the first Lecturers in London. A Governors' title would be received. E. S. J., Calder's Library, 1, Bathurst-street, Hyde Park-gardens.

## TO LADIES SEEKING A HOME.—Such is

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The Preparatory and Junior DEPARTMENTS are rendered comparatively easy and agreeable by the application of an original and well-tried plan, which excludes the dangerous excitement of competition, or the use of any inferior motive; care being taken to present the various subjects in a manner and in an order suited to the age and capacity of the pupil, without the slightest endeavor to force knowledge upon the unprepared mind, so as either to injure the health by excessive study, or to produce that indolent distaste for intellectual pursuits which so frequently results from the irksomeness of school employments. It is the peculiar object of the Institution to avoid the evils of partial education: intellectual attainments and the accomplishments naturally occupy a large share of attention; but certainly not to the neglect of physical training, or of those high and holy principles of faith and practice which give grace and dignity and usefulness to the female character.

A FEW PRIVATE PUPILS are received as PARLOUR BOARDERS, with the privilege of attending the Lectures, Sources, and Conversational and Musical Meetings, which are provided for the improvement and recreation of the pupils.  
Terms, Prospectuses, &c. will be forwarded to any address.  
Kensington Hall, North End, Fulham, near London.

## TUTOR.—A GRADUATE OF CAMBRIDGE,

who gained Mathematical and Classical honours and is a Scholar of St. John's College, would be happy to undertake the duties of RESIDENT or VISITING TUTOR to any gentleman's School. He is a practised teacher, has edited good educational works, and knows French and German. His testimonials are highly satisfactory. Address, free, to S. O., Mr. Reeve, near the Crescent, Clapham.

## SPACIOUS ROOM, 106, New Bond-street,

TO BE LET, on the Ground Floor, with Two Rooms adjoining. It is suitable as a Studio, Piano-forte Warehouse, or Committee-room, being large, lofty, and well lighted. It has a distinct entrance from Bond-street.—Apply to Mr. Cox, 106, New Bond-street.

## DESIGN, USEFUL AND ORNAMENTAL.—

The protection given by a patent is as uncertain as it is costly; that of the recent Registration Act is cheap, speedy, and effectual, and thus allows the little inventions and contrivances of comfort or elegance suggested by the maker's experience, or the ingenuity and taste of the amateur, to turn to the public use with profit; and "little fish are sweet."—T. TURNER offers his services to inventors in elaborating their ideas, securing them by the requisite formalities, and turning them to account.  
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## BEARD'S COLOURED PHOTOGRAPHIC

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"A picture is now speedily produced far, very far superior to any obtained by former experiments; it will especially notice the admirable effect of the flesh tints."—Art-Union.

## DAGUERRETYPE at the COLOSSEUM.

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## PHOTOGRAPHIC MINIATURES, 234,

Regent-street.—Mr. KILBURN begs the favour of an inspection of these MINIATURES, which are AN IMPORTANT IMPROVEMENT UPON THE DAGUERRETYPE PORTRAITS. The likenesses taken by the photographic process serve merely as a sketch for the miniature, which is painted by M. Manis, whose productions on ivory are so celebrated in Paris. They have when finished all the delicacy of an elaborate miniature, with the infallible accuracy of expression only obtainable by the photographic process. Licensed by the patentee.

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## COINS of the ROMAN EMPERORS.—A short

HISTORY of the ANCIENT ROMAN EMPERORS, with the prices of their COINS bearing Portraits, is just published by PETER WHELAN, Dealer in Ancient and Modern Coins, 15, Strand, London, and is sold at the price of 1s. 6d. per copy, including his General Catalogue of Coins and Medals on sale. Assignments of the French Revolution (from 5 sols to 5 livres), 1s. 6d. per copy. Lists of many of the Roman Emperors, in Latin, British, Saxon, and English Coins always on sale. Coins, &c. sent post, bought, sold, exchanged, valued, catalogued, &c. Persons having Collections advised as to the best means of disposal, &c.  
S.B. A few fine Bronze Medals of Nelson, Wellington, &c. on sale.

## CARVING BY MACHINERY.—

JORDAN'S PATENT.—TAYLOR, WILLIAMS & JORDAN beg to call the attention of those interested in the cheap production of carved decorations to the peculiarities of their machinery, and the proofs of its efficiency, which are to be found in the fact of its being employed at the Government workshops for the interior decorations of the New Palace at Westminster, and in the notices of the public press, elicited by the Exhibition of the Society of Arts.

The Athenaeum of March 6th, in speaking of the specimens of carving produced from Jordan's patent, says, "These were really astonishing. A Bunch of Hops and Branch of Partridges were worthy to hang by the side of Grinling Gibbons's works. The portion of the Ghiberti Florentine Gates was also very successful. The machinery employed accomplishes precisely the task assigned to the sculptor's hand, and clears away all the superfluities, and prepares the object for the final touches of the artist. No matter how high the relief, or how low and intricate the undercutting, no difficulties beset this machinery."  
The proprietors find it to be due to themselves and to the public to state that they have at present only one establishment, which is their Machine Carving Works, Belvedere-road, Lambeth (formerly Goad & Seely's Terra Cotta Works), where specimens may be seen and estimates for large works obtained.

## THE EDINBURGH REVIEW, No. CLXXII.

It will be published on WEDNESDAY NEXT.  
London: Longman, Brown & Co. Edinburgh: A. & C. Black.

## LONDON GEOLOGICAL JOURNAL.

No. 2 of "THE LONDON GEOLOGICAL JOURNAL AND RECORD OF DISCOVERIES IN BRITISH AND FOREIGN PALÆONTOLOGY" is just published, with 8 plates, royal 8vo., of new or remarkable Fossils, including more than 100 Figures of Fossil Shells, from the Cabinets of Dr. Mantell, and Mr. Thos. Davidson, of London; Mr. Lewis, of Wolverhampton; Mr. Frederick Edwards, of Hampton; Mr. Fletcher, of Dudley; and various other private Collectors of Fossil Remains. The most perfect examples yet discovered of the remarkable Fossils which Professor Owen regards as the animals of Belenodon, are figured in this number, from the originals in the Museum of Mr. Pease, at Bath. Price 3s. 6d.

John Churchill, Princes-street, Soho, London.

Just published, gratis, No. IV. for April, 1847.  
**F. MERRYWEATHER'S CATALOGUE** of  
 F. CHEAP BOOKS in Topography, Travels, Antiquities,  
 History, Classics, Gardening, and Miscellaneous Literature, on  
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 large stock of PIANOFORTES, by Broadwood, Collard, Erard,  
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 statement made to parties hiring instruments by the year or half-  
 year. A great number of new and second-hand instruments of all  
 descriptions for sale, by the above and other celebrated makers.  
 Old Pianofortes taken in exchange. Also Harps (by Erard),  
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**SCARBOROUGH—SHARPIN'S CROWN**  
 HOTEL, ESPLANADE, contiguous to the Saloon, Spa, and  
 Cliff Bridge Pleasure Grounds.—FAMILIES who are desirous of  
 visiting this "Queen of British Watering Places" during the  
 Spring of the Year, are respectfully informed that a considerable  
 Reduction will be made in the usual charges at the above Hotel  
 during that time.—A line the day previous will always insure  
 suitable apartments.

**Sales by Auction.**  
**COLLECTION OF MUSIC OF THE LATE PHILIP**  
**HURLOCK, ESQ.**  
 Messrs. WINSTANLEY will SELL, by AUCTION, at the Mart,  
 on FRIDAY next, the 16th inst. (by order of the Executors),  
**THE valuable COLLECTION OF MUSIC;**  
 including the Works of Handel, Haydn, Mozart, Beethoven,  
 Purcell, and La Roche; a fine assemblage of Glee and Madrigals,  
 an excellent copy of Marcello's Psalms, &c. &c.; the whole neatly  
 bound and in perfect condition.

The LIBRARY, WINE, and ENGRAVINGS, will follow on  
 the same day.

To be viewed on Thursday preceding, and Catalogues had of  
 Messrs. Winstanley, Paternoster-row, and at the place of Sale.

**NOTICE OF SALES.**  
**MESSRS. CHRISTIE & MANSON** respect-  
 fully inform the public that the sales already advertised  
 by them will take place in the following order, viz.:

**SERVICE OF PLATE, SNUFF-BOXES, and CHINA—**  
**MONDAY, April 12th.**  
**ENGRAVINGS OF G. MORANT, Esq. deceased—TUES-**  
**DAY, April 13th, and following day.**

**COLLECTION OF PICTURES OF G. MORANT, Esq.**  
**deceased—THURSDAY, April 15th, and two following days.**  
**ANCIENT and MODERN DRAWINGS OF G. MORANT,**  
**Esq. deceased—MONDAY, April 16th, and two following days.**

**LIBRARY OF G. MORANT, Esq. deceased—THURS-**  
**DAY, April 23rd, and following day.**  
**THE ORNAMENTAL BUFFET and SERVICE OF PLATE**  
**of R. VERNON, Esq.—THURSDAY, April 22nd.**

**BEAUTIFUL DRAWINGS and PRINTS of JOHN**  
**ROGERS, Esq. deceased—SATURDAY, April 24th, and four fol-**  
**lowing days.**

**THE COLLECTION OF PICTURES of JOHN ROGERS,**  
**Esq. deceased—FRIDAY, April 30th, and following day.**  
**THE ENGRAVINGS of a COLLECTOR well known**  
**throughout Germany—MONDAY, May 3rd, and two following**  
**days.**

**THE ITALIAN GALLERY of EDWARD SOLLY, Esq.**  
**deceased—SATURDAY, May 5th.**  
**The celebrated COLLECTION of JOHN PROCTOR**  
**ANDERSON, Esq. deceased—SATURDAY, May 15th.**

**The valuable LIBRARY of EDWARD HARMAN, Esq.—THURS-**  
**DAY, May 22nd, and following days.**  
**RARE PORCELAIN and MARBLES of EDWARD**  
**HARMAN, Esq.—WEDNESDAY, May 26th.**

**ENGLISH HISTORICAL PORTRAITS and COLLEC-**  
**TION of PICTURES of EDWARD HARMAN, Esq.—THURS-**  
**DAY, May 27th, and two following days.**  
**Capital LIBRARY and COLLECTION of PRINTS and**  
**DRAWINGS of EDWARD HARMAN, Esq.—MONDAY, May**  
**31st, and following days.**

**THE PICTURES of CLAUDIUS TARRAL, Esq. of Paris**  
**—FRIDAY, June 1st.**  
**The beautiful COLLECTION of ANCIENT and MODERN**  
**DRAWINGS, BOOKS, &c. of the Right Hon. LORD WHAR-**  
**CLIFFE, WEDNESDAY, June 9th, and following day.**  
**THE PICTURES of Mrs. HAND, of Richmond, deceased**  
**—SATURDAY, June 12th.**

**THE BOTANICAL LIBRARY and MISCELLANEOUS COL-**  
**LECTIONS OF THE LATE JOHN RILEY, ESQ. of PAP-**  
**PLEWICK, NOTTS.**

Messrs. J. C. & S. STEVENS are instructed to announce for  
 SALE, by AUCTION, at their Registry Room, 25, King-street,  
 Covent-garden, on THURSDAY, 13th April, and following day,  
 at 12 o'clock,

**THE late Mr. RILEY'S LIBRARY**, comprising  
 some valuable Books on Natural History and Science; in-  
 cluding the *History of Botanical Miscellany*, Journal, and  
 Illustrations; *Lindley's Vegetable Kingdom*; *London's Magazine*;  
 with the Works of Linnæus, Lamarck, Curtis, Hassell, Sir Wm.  
 Jardine, Ansted, Phillips, De la Beche, Sprengel, Beck, &c.  
 Donovan, &c. Also a double gun, by Forsyth; pair of Pistols;  
 Fishing Tackle; Bows and Arrows; a five-feet Achromatic Tele-  
 scope, four-inch object glass, by Tully & Sons; a Microscope, by  
 Prichard; some Minerals, Fossils, Shells, and Miscellaneous  
 Items.

May be viewed the day prior and mornings of sale, and Cata-  
 logues had of the Auctioneers, 25, King-street, Covent-garden.

**MACPHEAL'S**  
**EDINBURGH ECCLESIASTICAL JOUR-**  
**NAL and LITERARY REVIEW**, No. XV. for APRIL,  
 price 1s.

**Contents:**—I. The Princeton Reviewers—II. Ireland: its pre-  
 sent Distress, &c.—III. The Sustentation Fund—IV. The Holy  
 Trinity—V. Destitution in the Highlands, Chap. VI. A Voice in  
 the Wilderness—VII. Original Poem: "A Woman's Grief"—  
 VIII. Ecclesiastical Intelligence—IX. Literary Notices—Steven's  
 Heriot's Hospital—The Wellfites, &c.

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 London: Charles Edmunds, 154, Strand. Edinburgh: Myles  
 Macphail.

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**NEW PHILOSOPHICAL JOURNAL**,  
 exhibiting a View of the Progressive Discoveries and Im-  
 provements in the Sciences and the Arts.

Conducted by Professor JAMESON.  
 Among other Articles, the Number contains:—Sir G. S. Mac-  
 kenzie on Sound—On the Soil, Productions, &c. of Palestine—  
 Prof. Owen on the Fishes of the Nile—Mr. Colburn on the Glaciers  
 of the Vosges—Prof. Pietet on Fossil Bones—Mr. R. Adie on  
 Ground-ice—Mr. J. W. Dawson on the Destruction and Reproduc-  
 tion of North American Forests—Prof. E. Forbes on the Tertiary  
 of the Island of Cos—Mr. Macadam's Analysis of Pottery made  
 by the Red Indians—Prof. Allen Thomson on the Hæmaphysalæ  
 Mode of Reproduction in the Hydra Viridis—Mr. W. Smyth  
 on the Mining Academies of Saxony and Hungary—Prof. Forbes  
 on Glaciers—Prof. Frost on Three Varieties of Meteoric Iron—  
 Scientific Intelligence—List of Patents, &c.

A. & C. Black, Edinburgh; Longman & Co. London.  
 This day, with 5 Engravings, price 6s.

**THE EDINBURGH**  
**MEDICAL and SURGICAL JOURNAL**,  
 No. CLXXI. APRIL 1st, 1847, containing Dr. Frichard's  
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LONDON, SATURDAY, APRIL 10, 1847.

## REVIEWS

*Diplomacy of France and Spain since the Accession of the House of Bourbon.*—[Diplomatique, &c.] By M. Capefigue. Brussels, Melin; London, Dulau.

In this little volume M. Capefigue has very lucidly stated the results of the Treaty of Utrecht; and entered more fully than he had done in his life of the Duke of Orléans into the history of the complete abandonment of the system of Louis the Fourteenth under the Regency, and of the restoration of that system by the Family Compact. We have recently, in noticing Miss Pardoe's work, on Louis the Fourteenth and the Court of France in the Seventeenth Century [ante, p. 285], stated the circumstances which raised Philip, Duke of Anjou, to the Spanish throne. By the will of Charles II. it was provided that Philip should, as a preliminary, resign all claims to the inheritance of the French monarchy;—and this was formally done in the presence of the Spanish ambassador. But there exists a secret act of Louis the Fourteenth, sealed with his family seal, preserving intact the rights of the Duke of Anjou,—a document too important to European history not to be placed on record:—

We, &c., have pronounced, ordered, and declared, and by these presents do pronounce, order, and declare that our dear and well-beloved grandson, the King of Spain, preserves the rights of his birth in the same manner as if he actually resided in our realm. And, whereas, our dear and well-beloved only son, the Dauphin, being our true and legitimate successor, and heir to our crown and states; and after him our dear and well-beloved grandson, the Duke of Burgundy, if it should happen—which may God, in his mercy, avert!—that our said grandson, the Duke of Burgundy, should die without male issue, or that his children, lawfully begotten, should die before him, or that the said male children should leave behind them no legitimate issue: in such case, our grandson, the King of Spain, according to the right of his birth, shall be the true legitimate heir and successor to our crown and states, notwithstanding that he be then absent and resident out of our realm. We willing that for the causes above recited, neither the King of Spain nor his male issue should be deemed the less capable of inheriting our states or any other succession which may devolve to them within this our realm.

Though the existence of this document was not known, the designs which it reveals were suspected; and at the Treaty of Utrecht the English negotiators demanded not only that Philip should resign all claim upon the eventual succession to the throne of France, but that the French princes of the blood, from the Dukes of Berry and Orléans to the Prince of Conti, should resign their pretensions of inheritance to the crown of Spain. Bolingbroke felt so anxious on the subject, that he wrote to Lord Dartmouth desiring him to insist that the States-General of France should be convoked at Blois or Tours, according to the ancient customs of the kingdom, to receive and register these renunciations; observing "that in no circumstances had the king and princes of the blood adhered to their personal renunciations when they were not sanctioned by representative assemblies—as the renunciations of the Infantas of Spain, to which no regard had been paid during the wars of the succession, from 1700 to the present day, might serve to exemplify." To this, M. de Torcy replied that—

The States General of France were not an assembly regularly and periodically convoked, like the parliaments of England. These states had always been so blended with public troubles in France that the King would never consent to their convocation; and that a formal renunciation received and registered in the

parliament of France ought to be sufficient. The parliaments of France had succeeded to some of the rights of the States General. They were the only authority existing in the kingdom legally competent to examine and approve treaties.

Bolingbroke himself came to Paris to witness these renunciations. The Duke of Berry swore to the act with great coldness—and the Duke of Orléans with manifest emotion. It was to the latter a double sacrifice—as he renounced not merely his claims through his nephew, but those which he had inherited from his grandmother, Anne of Austria, the queen of Louis the Thirteenth. Austria and Holland formally accepted the renunciations by the Treaty of Rastadt: and it is obvious that their entire aim and end was to prevent the crowns of France and Spain from being ever united on the same head.

Louis the Fourteenth died the year after the signature of the Treaty of Rastadt;—leaving as his successor a fragile, sickly child, believed by most to be predestined to an early grave. The question of the Regency in France seemed, therefore, to be identified with that of the succession. If the feeble child, Louis the Fifteenth, should die, would the crown devolve to Philip of Spain by right of inheritance or to Philip of Orléans by virtue of the Act of Renunciation? The jurists of Spain and a small minority of the French parliament maintained that the secret act of Louis the Fourteenth decided the question so far as the royal family was concerned; and that "in no case is a prince competent to renounce legal rights—being always a minor as regards the nation." In this sentiment all the partisans of the old system of Louis the Fourteenth were united; and thus the Duke of Orléans was compelled either to overthrow that system or to resign the regency and abandon what seemed a very probable succession. This drove him to enter into close alliance with England; where George the First had succeeded to the throne by a parliamentary title—and was opposed by a party similar in its principles and constitution to that which disputed the claims of the Orléans family in France.

Cardinal Alberoni, the prime minister of Spain, had conceived a gigantic scheme of policy, worthy of Louis the Fourteenth himself. He sought to recover for Spain her ancient possessions in Italy from the Austrians—and in Flanders from the Austrians and Dutch; to obtain for his master the Regency and the eventuality of the succession in France; and to restore the Stuart family to the throne of England. The last part of his project was essential to the success of all the rest; for the aid of a British fleet was necessary to secure Italy by establishing the naval supremacy of France in the Mediterranean. England and France had little interest in the disputes between Spain and Austria. They were equally opposed to the dominant thought of both,—the restoration of the empire of Charles the Fifth; but they felt that while with the Aulic Council this was a dream, with Alberoni it was a reality.

The Quadruple Alliance,—which was, in fact, nothing better than a coalition of four great powers against a single minister,—raised several historical perplexities which the revelations of Time have served rather to complicate than to solve. It placed all the parties in positions irreconcilable with their antecedents and not easy to be harmonized with their consequents. The basis of the alliance was to enforce the observance of the Treaties of Utrecht and Rastadt—that is, to prevent the King of Spain from inheriting the throne of France or recovering the possessions of Charles the Fifth in Italy.

Let us just glance at the condition of all the parties to the alliance; and seek to elucidate the strange anomalies produced by a strange complication of circumstances.

In England, the Whigs were about to precipitate the country into war for the purpose of maintaining a treaty which they had impeached their Tory predecessors for negotiating. Nothing but a war which should kindle national passions could save the Hanoverian dynasty. It is impossible to read the documents and debates connected with the trial of Bishop Atterbury—impossible to read Bolingbroke's correspondence—without being convinced that the Jacobites had the game in their own hands. George the First himself was a conspirator against his own sovereignty. He not only felt, but spoke, as one who had been made a king not to gratify his own inclinations, but to serve the interests of the Whig party. In England, he was the instrument of a faction—in Germany, he was the ruler of a country; and were it not that the phrase rises beyond what appears to have been the range of his intelligence, we could believe him to have said that "he was Elector of Great Britain and King of Hanover." By the English Whigs he was barely tolerated—by the Tories he was, of course, detested—and by the general body of the nation he was viewed with indifference approaching to dislike. He was more than suspected of having murdered Count Koningsmark; he was the gaoler of his wife; he had brought with him from Germany a harem of mistresses, ugly, rapacious, and sordid; his manners were so coarse as to be revolting; and his sensual indulgences were carried to an excess which impartial history has characterized as they deserved. But the very existence of the Whig party depended on the maintenance of the House of Hanover; and Stanhope had the tact to excite the religious prejudices of the English people to a height which overcame their moral feelings. The Jacobites asserted with truth that James the Third was every way more estimable and amiable than George the First; but Stanhope replied that James was a Papist and George the First a Protestant—which, of course, settled the matter.

The Whig system in England had been of too short duration to exhibit such startling anomalies of altered policy as were displayed in France. The restoration of the Stuarts had been the first and last object, not merely of Louis the Fourteenth, but of all that was chivalrous in the French aristocracy and of all that was sincerely Catholic in the nation. When, therefore, the Regent guaranteed the Protestant succession in England, to obtain a similar guarantee for his own claims in France, the change of policy was so startling that even those who advocated it officially more than once instinctively pronounced its condemnation. One incident in the crisis curiously illustrates its anomalies. A Spanish fleet was collected in the port of Passages to convey an armament to England for the purpose of aiding in the restoration of the Stuart family; and there is no reason to doubt that if this armament had reached its destination, situated as matters were, it would have attained its object. But before it was ready to sail, a French army invaded Spain, captured Passages, and destroyed the armament. Now, this army was commanded by the Duke of Berwick, whose legitimate brother it was the object of the enterprise to place on the English throne; and in it served Stanhope, the representative of the general of the same name whose defeat and capture in the same cause had been the greatest triumph of the French arms in the war of the Succession. Under these

circumstances, Philip of Spain addressed a letter to his young nephew, Louis the Fifteenth, which was designed less as an appeal to the child than to the French nation:—

Sir, my Brother and Nephew,—Although Providence has placed me on the throne of Spain, I have not for an instant lost sight of the obligations of my birth. Louis the Fourteenth, of immortal memory, is always present to my mind. I seem ever to hear that great prince saying, as he did when embracing me at parting, that *there are no longer any Pyrenees*; that two nations which had so long contended for superiority would henceforth be but one people, and that eternal peace between them would ensure the tranquillity of Europe. You are the only descendant of my elder brother, whose loss I daily deplore. God has called you to the succession of that great monarchy, the glory and interests of which will be dear to me till death; for I can assure your Majesty that I never can forget what I owe to your Majesty, what I owe to my country, and what I owe to the memory of my grandfather. Your clergy, your nobility, and your people have been exhausted to raise contingents which have no other object but your ruin and mine; and treaties which, on account of their importance, ought never to have been concluded without consulting the will of the nation—that is to say, the States General, or at least the Parliament,—are proposed in your Council of Regency as matters already settled, without giving even a moment for deliberation. I need not enter into any detail of the fatal consequences of the Quadruple Alliance, and of the crying injustice that it threatens to inflict on me. I confine myself to urging your Majesty to convoke immediately the States General of your kingdom, to deliberate on a matter of such great consequence. I beg this of you in the name of the blood by which we are united, in the name of the great king from whom we are descended, in the name of your subjects and of mine. If ever it were possible to hear the voice of the French nation, this is the time. It is indispensable to learn its real sentiments; and to know if it be resolved to declare unprovoked war against me at the moment when I am ready to shed the last drop of my blood to maintain its glory and your interests.

This letter is dated from the monastery of St. Laurence, Sept. 3rd, 1718; and, instead of being signed *Yo el Rey*—the usual formula of the Spanish monarch—is subscribed “Your brother and uncle Philip;” intimating that the latter wrote not as King of Spain, but as a prince of the blood royal of France.

The Quadruple Alliance had complete success. The projects of Alberoni were abandoned—the Cardinal himself was dismissed. The removal of this minister was communicated to Stanhope, then Premier in England, by the Regent's famous or infamous secretary, the Abbé (afterwards Cardinal) Dubois, in the following letter:—

My Lord,—I am persuaded that I could not communicate to your lordship, under existing circumstances, any news more agreeable, or more important to our common interests, than that which I have been ordered to transmit by special messenger. His Royal Highness has just received sure intelligence that the King and Queen of Spain have at length resolved to remove Alberoni from the ministry, and to exile him from the kingdom. On the 5th of this month (Dec. 1720) the king and queen, when setting out for the chace, placed in the hands of Miguel Durando, Secretary of State, a decree written by the king's hand, forbidding Alberoni to meddle with affairs of state, or to present himself at the palace or any other place before his Catholic Majesty or any member of the Royal Family; and ordering him to quit Madrid within eight days and the kingdom within three weeks. The instant that his Royal Highness was informed of this event, he ordered me to send an express to you—that his Britannic Majesty might have early intimation of an occurrence which continues the success of those measures that he has adopted in concert with his allies for the re-establishment of general tranquillity.

The changed policy of the two Philips arose from the simple facts that the eventuality of suc-

cession to the French crown had become a very remote contingency, and that the period prescribed by law for the duration of the Regency approached its termination. At eleven years of age Louis the Fifteenth had grown from a sickly child into a healthy boy,—with better chances of life than his uncle or his cousin, and with a temper which neither was likely to find placable when he should become able to comprehend that both had speculated on his death. Peace thus became desirable to Philip of Spain and Philip of Orléans; and the latter without scruple sacrificed the English alliance to establish that influence at Madrid which had been a leading object of French policy since the days of Henry the Fourth. We have before remarked on the singular coincidence observable in the fact that this change of policy was cemented by a double marriage—one of them being a Montpensier marriage. Louis the Fifteenth, not yet twelve years old, was affianced to the Infanta Maria Anna Victoria, a child not quite four, who was sent to Spain to be educated; and the Regent's daughter, the Duchess of Montpensier, being about thirteen years of age, was married to Louis the eldest son of the Spanish king,—the bridegroom having barely attained the age of fifteen. There was also a second match between the Orléans branch and the Bourbons of Spain. The Regent's daughter, Philippine-Elizabeth, about eight years old, was affianced to Don Carlos (afterwards king of the Two Sicilies), a younger son of Philip of Spain, as youthful as his bride.

Louis the Fifteenth was unwilling to wait for the maturity of his infant spouse. At the age of seventeen he married Maria Leczinska; and the Spanish princess, then barely seven, is said to have manifested a more than ordinary share of Castilian pride and resentment at her unceremonious rejection. This event, indeed, nearly produced a new combination which would have completed the diplomatic perplexities of the first half of the eighteenth century. At the Congress of Cambray, Philip of Spain made friendly overtures to his ancient rival the Emperor of Germany; and the edifying friendship which sprang up at the moment threw all the Congress into ecstasies and confusion. But Philip did worse;—he communicated his griefs to Europe in a splenetic manifesto, which was everywhere received with shouts of laughter.

Cardinal Fleury restored amity between France and Spain. He won Philip the Fifth by promising to procure the succession of the Italian fiefs for the Spanish branch of the Bourbons; and he engaged England to support a similar course of policy. Walpole obtained, in return, a guarantee for the possession of Gibraltar and Minorca,—an extension of the *Asiento* treaty, by which England was privileged to supply negro slaves to the Spanish colonies, and permission for one British ship to trade annually to Portobello. Such was the Treaty of Seville, which created the new and singular triple alliance of England, France and Spain, against Austria:—a treaty so immediately put into execution that British ships conveyed the Spanish expedition to the shores of Italy.

A factious intrigue against Walpole involved England in a war with Spain for no nobler object than the protection of smuggling in South America. France, after some hesitation, joined Spain,—less from hostility to England than from a desire to share in the anticipated spoils of Maria Theresa. The two selfish parties, England and France, suffered equally and severely. The treaty of Aix-la-Chapelle, in 1748, put an end to hostilities begun in rashness, conducted in pusillanimity, and abandoned from mere weariness. But this war left behind it a fixed belief that the House of Bourbon,

supported by the army of France and the navies of Spain and Naples, might, if united, dictate conditions to Europe; and it thus suggested the Family Compact. This led to the war of 1756—which ended in the destruction of the colonial empire of France.

It is not necessary to follow M. Capetigue into the subsequent history of the diplomatic relations between France and Spain. They serve to prove that family compacts are not always identical with international engagements, and that marriages of princes and princesses are very different things from the union of nations. This, in the present day, is no useless lesson:—and we, therefore, commend the study of this little volume to all who fear that the recent Spanish marriages may involve such an accession of power to France as will enable Louis-Philippe to realize the vast projects of Louis the Fourteenth.

*Omoo: a Narrative of Adventures in the South Seas; being a sequel to the ‘Residence in the Marquesas Islands.’* By Herman Melville, Author of ‘Typee.’ Murray.

‘Omoo’ in the dialect of the Marquesas Islands signifies a person wandering from one island to another. The narrative before us opens with the author's escape from the island of Nukuheva—where, as our readers will sufficiently remember, [see *Ath.* Nos. 956, 957, 980 and 988.] the writer had been, as he states, detained in a sort of indulgent captivity among the Typees. A leading object of these pages is declared to be that of giving an account of the wild aspects under which sailor life exists in the South Seas. “For the most part, the vessels navigating those remote waters are engaged in the sperm whale fishery; a business which is not only peculiarly fitted to attract the most reckless seamen of all nations, but in various ways is calculated to foster in them a spirit of the utmost licence. These voyages, also, are unusually long and perilous. The only harbours accessible are among the barbarous or semi-civilized islands of Polynesia, or along the lawless western coast of South America. Hence, scenes the most novel, and not directly connected with the business of whaling, frequently occur among the crews of ships in the Pacific.” As a roving sailor the author spent, he says, about three months in various parts of Tahiti and Imeeo; and under circumstances most favourable for correct observations on the social condition of the natives. The authenticity of his statements is thus asserted incidentally and as of course—but without any direct answer being given to the doubts which have been thrown on the reality of his former narrative.

On escaping from Typee, Mr. Melville found refuge on board a wretched government packet employed in sperm-whaling in the Australian seas,—villanously manned and inefficiently commanded. The most remarkable characters on board were Doctor Long Ghost, a physician so nicknamed by the crew, and John Jermin, the bluff captain's mate. The early chapters treat of quarrels, desertions and adventures which, though characteristic in themselves and depicted with force and humour, issue in no result. An acquaintance made in the Bay of Hannamanoon furnishes an impressive portrait.—

“Having approached as near the land as we could prudently, our headway was stopped, and we awaited the arrival of a canoe which was coming out of the bay. All at once we got into a strong current, which swept us rapidly toward a rocky promontory forming one side of the harbour. The wind had died away; so two boats were at once lowered for the purpose of pulling the ship's head round. Before this could be done, the eddies were whirling upon all sides, and the

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rock so near, that it seemed as if one might leap upon it from the mast-head. Notwithstanding the speechless fright of the captain, and the hoarse shouts of the unmuffled Jernin, the men handled the ropes as deliberately as possible, some of them chuckling at the prospect of going ashore, and others so eager for the vessel to strike, that they could hardly contain themselves. Unexpectedly a current befriended us, and assisted by the boats, we were soon out of danger. What a disappointment for our crew! All their little plans for swimming ashore by the wreck, and having a fine time of it for the rest of their days, thus cruelly nipt in the bud. Soon after, the canoe came alongside. In it were eight or ten natives, comely, vivacious-looking youths, all gesture and exclamation; the red feathers in their headbands perpetually nodding. With them also came a stranger, a renegade from Christendom and humanity—a white man in the South Sea girdle and tattooed in the face. A broad blue band stretched across his face from ear to ear, and on his forehead was the taper figure of a blue shark, nothing but fins from head to tail. \* \* \* He was an Englishman, Lem Hardy he called himself, who had deserted from a trading brig touching at the island for wood and water, some ten years previous. He had gone ashore as a sovereign power, armed with a musket and a bag of ammunition, and ready, if need were, to prosecute war on his own account. The country was divided by the hostile kings of several large valleys. With one of them, from whom he first received overtures, he formed an alliance, and became what he now was, the military leader of the tribe, and war-god of the entire island. His campaigns beat Napoleon's. In one night attack, his invincible musket, backed by the light infantry of spears and javelins, vanquished two clans, and the next morning brought all the others to the feet of his royal ally. Nor was the rise of his domestic fortunes at all behind the Corsican's: three days after landing, the exquisitely tattooed hand of a princess was his; receiving along with the damsel, as her portion, one thousand fathoms of fine tappa, fifty double-braided mats of split grass, four hundred hogs, ten houses in different parts of her native valley, and the sacred protection of an express edict of the Taboo, declaring his person inviolable for ever. Now, this man was settled for life, perfectly satisfied with his circumstances, and feeling no desire to return to his friends. 'Friends,' indeed, he had none. He told me his history. Thrown upon the world a foundling, his paternal origin was as much a mystery to him as the genealogy of Odin; and, scorned by everybody, he fled the parish workhouse when a boy, and launched upon the sea. He had followed it for several years, a dog before the mast, and now he had thrown it up for ever. And for the most part, it is just this sort of men—so many of whom are found among sailors—uncared for by a single soul, without ties, reckless, and impatient of the restraints of civilization, who are occasionally found quite at home upon the savage islands of the Pacific. And, glancing at their hard lot in their own country, what marvel at their choice?"

From this man the author procured a particular account of the process of tattooing in the island of La Dominica.—

"Throughout the entire cluster the tattooers of Hivahoo enjoyed no small reputation. They had carried their art to the highest perfection, and the profession was esteemed most honourable. No wonder, then, that like genteel tailors, they rated their services very high; so much so, that none but those belonging to the higher classes could afford to employ them. So true was this, that the elegance of one's tattooing was in most cases a sure indication of birth and riches. Professors in large practice lived in spacious houses, divided by screens of tappa into numerous little apartments, where subjects were waited upon in private. The arrangement chiefly grew out of a singular ordinance of the Taboo, which enjoined the strictest privacy upon all men, high and low, while under the hands of the tattooer. For the time, the slightest intercourse with others is prohibited, and the small portion of food allowed, is pushed under the curtain by an unseen hand. The restriction with regard to food, is intended to reduce the blood, so as to diminish the inflammation consequent upon puncturing the skin. As it is, this comes on very soon, and takes some time to heal; so that the period of seclusion generally embraces many days,

sometimes several weeks. All traces of soreness vanished, the subject goes abroad; but only again to return; for, on account of the pain, only a small surface can be operated upon at once: and as the whole body is to be more or less embellished by a process so slow, the studios alluded to are constantly filled. Indeed, with a vanity elsewhere unheard of, many spend no small portion of their days thus sitting to an artist. To begin the work, the period of adolescence is esteemed the most suitable. After casting about for some eminent tattooer, the friends of the youth take him to his house, to have the outline of the general plan laid out. It behoves the professor to have a nice eye, for a suit to be worn for life should be well cut. Some tattooers, yearning after perfection, employ, at large wages, one or two men of the commonest order—vile fellows, utterly regardless of appearances, upon whom they first try their patterns and practice generally. Their backs remorselessly scrawled over, and no more canvas remaining, they are dismissed, and ever after go about, the scorn of their countrymen. Hapless wights! thus martyred in the cause of the Fine Arts. Besides the regular practitioners, there are a parcel of shabby, itinerant tattooers, who, by virtue of their calling, stroll unmolested from one hostile bay to another, doing their work dog-cheap for the multitude. They always repair to the various religious festivals, which gather great crowds. When these are concluded, and the places where they are held vacated even by the tattooers, scores of little tents of coarse tappa are left standing, each with a solitary inmate, who, forbidden to talk to his unseen neighbours, is obliged to stay there till completely healed. The itinerants are a reproach to their profession, mere cobblers, dealing in nothing but jagged lines and clumsy patches, and utterly incapable of soaring to those heights of fancy attained by gentlemen of the faculty. All professors of the arts love to fraternize; and so, in Hannamanoo, the tattooers came together in the chapters of their worshipful order. In this society, duly organized, and conferring degrees, Hardy, from his influence as a white, was a sort of honorary Grand Master. The blue shark, and a sort of Urim and Thummim engraven upon his chest, were the seal of his initiation. All over Hivahoo are established these orders of tattooers. The way in which the renegade's came to be founded is this. A year or two after his landing there happened to be a season of scarcity, owing to the partial failure of the breadfruit harvest for several consecutive seasons. This brought about such a falling off in the number of subjects for tattooing, that the profession became quite needy. The royal ally of Hardy, however, hit upon a benevolent expedient to provide for their wants, at the same time conferring a boon upon many of his subjects. By sound of conch-shell it was proclaimed before the palace, on the beach, and at the head of the valley, that Nookmai, King of Hannamanoo, and friend of Hardee-Hardee, the white, kept open heart and table for all tattooers whatsoever; but, to entitle themselves to his hospitality, they were commanded to practise without fee upon the meanest native soliciting their services. Numbers at once flocked to the royal abode, both artists and sitters. It was a famous time; and the buildings of the palace being 'taboo' to all but the tattooers and chiefs, the sitters bivouacked on the common, and formed an extensive encampment. The 'Lora Tattoo,' or the Time of 'Tattooing,' will be long remembered. An enthusiastic sitter celebrated the event in verse. Several lines were repeated to us by Hardy; some of which, in a sort of colloquial chant, he translated nearly thus:

Where is that sound?  
In Hannamanoo.  
And wherefore that sound?  
The sound of a hundred hammers  
Tapping, tapping, tapping  
The shark teeth.

Where is that light?  
Round about the king's house,  
And the small laughter?  
The small, merry laughter it is  
Of the sons and daughters of the tattooed."

The following description of a "sca-parlour" and its population will not prepossess the reader in favour of the society of the South Seas.—

"All over, the ship was in a most dilapidated condition; but in the fore-cabin it looked like the hollow

of an old tree going to decay. In every direction the wood was damp and discoloured, and here and there soft and porous. Moreover, it was hacked and hewed without mercy, the cook frequently helping himself to splinters for kindling-wood from the bitts and beams. Overhead, every carline was sooty, and here and there deep holes were burned in them, a freak of some drunken sailors on a voyage long previous. From above, you entered by a plank, with two cleets, slanting down from the scuttle, which was a mere hole in the deck. There being no slide to draw over in cases of emergency, the tarpaulin temporarily placed there was little protection from the spray heaved over the bows; so that in anything of a breeze the place was miserably wet. In a squall, the water fairly poured down in sheets like a cascade, swashing about and afterwards spiriting up between the chests, like the jets of a fountain. Such were our accommodations aboard of the Julia; but bad as they were, we had not the undisputed possession of them. Myriads of cockroaches, and regiments of rats, disputed the place with us. A greater calamity than this can scarcely befall a vessel in the South Seas. So warm is the climate that it is almost impossible to get rid of them. You may seal up every hatchway, and fumigate the hull till the smoke forces itself out at the seams, and enough will survive to repeople the ship in an incredibly short period. In some vessels, the crews of which after a hard fight have given themselves up, as it were, for lost, the vermin seem to take actual possession, the sailors being mere tenants by sufferance. With *Sperm Whalem*, hanging about the Line, as many of them do for a couple of years on a stretch, it is infinitely worse than with other vessels. As for the Julia, these creatures never had such free and easy times as they did in her crazy old hull; every chink and cranny swarmed with them; they did not live among you, but you among them. So true was this, that the business of eating and drinking was better done in the dark than in the light of day. Concerning the cockroaches, there was an extraordinary phenomenon, for which none of us could ever account. Every night they had a jubilee. The first symptom was an unusual clustering and humming among the swarms lining the beams overhead, and the inside of the sleeping-places. This was succeeded by a prodigious coming and going on the part of those living out of sight. Presently they all came forth; the larger sort racing over the chests and planks; winged monsters darting to and fro in the air; and the small fry buzzing in heaps almost in a state of fusion. On the first alarm, all who were able darted on deck; while some of the sick who were too feeble, lay perfectly quiet—the distracted vermin running over them at pleasure. The performance lasted some ten minutes, during which no hive ever hummed louder. Often it was lamented by us that the time of the visitation could never be predicted; it was liable to come upon us at any hour of the night, and what a relief it was, when it happened to fall in the early part of the evening. Nor must I forget the rats: they did not forget me. Tame as Trenck's mouse, they stood in their holes peering at you like old grandfathers in a doorway. Often they darted in upon us at meal-times, and nibbled our food. The first time they approached Wymontoo, he was actually frightened; but becoming accustomed to it, he soon got along with them much better than the rest. With curious dexterity he seized the animals by their legs, and flung them up the scuttle to find a watery grave. But I have a story of my own to tell about these rats. One day the cabin steward made me a present of some molasses, which I was so choice of, that I kept it hid away in a tin can in the farthest corner of my bunk. Faring as we did, this molasses dropped upon a biscuit was a positive luxury, which I shared with none but the doctor, and then only in private. And sweet as the treacle was, how could bread thus prepared and eaten in secret, be otherwise than pleasant. One night our precious can ran low, and in canting it over in the dark, something besides the molasses slipped out. How long it had been there, kind Providence never revealed; nor were we over anxious to know; for we hushed up the bare thought as quickly as possible. The creature certainly died a luscious death, quite equal to Clarence's in the butt of Malmsey."

The captain of the "Julia," growing sick, was



put on shore at Tahiti; and the crew, weary with being so long kept at sea,—and having got hold of a notion that the captain's abandonment of the ship released them from their articles—refused to proceed on their cruise. For this offence they were ultimately punished on shore with imprisonment and the stocks. Of course, about an island so frequently described, our adventurer has nothing new to tell us. The place of confinement was called the Calabooza Beretance, or English gal.—

"Immense was the interest we excited among the throngs that called there; they would stand talking about us by the hour, growing most unnecessarily excited too, and dancing up and down with all the vivacity of their race. They invariably sided with us; flying out against the consul, and denouncing him as 'Ita maitai nuce,' or very bad exceedingly. They must have borne him some grudge or other. Nor were the women, sweet souls, at all backward in visiting. Indeed, they manifested even more interest than the men; gazing at us with eyes full of a thousand meanings, and conversing with marvellous rapidity. But, alas! inquisitive though they were, and, doubtless, taking some passing compassion on us, there was little real feeling in them after all, and still less sentimental sympathy. Many of them laughed outright at us, noting only what was ridiculous in our plight. I think it was the second day of our confinement that a wild, beautiful girl burst into the Calabooza, and, throwing herself into an arch attitude, stood afar off, and gazed at us. She was a heartless one—tickled to death with Black Dan's nursing his chafed ankle, and indulging in certain moral reflections on the consul and Captain Guy. After laughing her fill at him, she condescended to notice the rest; glancing from one to another, in the most methodical and provoking manner imaginable. Whenever anything struck her comically, you saw it like a flash—her finger levelled instantaneously, and, flinging herself back, she gave loose to strange, hollow little notes of laughter, that sounded like the bass of a music-box, playing a lively air with the lid down. Now, I knew not that there was anything in my own appearance calculated to disarm ridicule; and, indeed, to have looked at all heroic under the circumstances, would have been rather difficult. Still, I could not but feel exceedingly annoyed at the prospect of being screamed at in turn by this mischievous young witch, even though she were but an islander. And, to tell a secret, her beauty had something to do with this sort of feeling; and, pinioned as I was, to a log, and clad most unbecomingly, I began to grow sentimental. Ere her glance fell upon me, I had, unconsciously, thrown myself into the most graceful attitude I could assume, leaned my head upon my hand, and summoned up as abstracted an expression as possible. Though my face was averted, I soon felt it flush, and knew that the glance was on me: deeper and deeper grew the flush, and not a sound of laughter. Delicious thought! she was moved at the sight of me. I could stand it no longer, but started up. Lo! there she was; her great hazel eyes rounding and rounding in her head, like two stars, her whole frame in a merry quiver, and an expression about the mouth that was sudden and violent death to anything like sentiment. The next moment she spun round, and, bursting from peal to peal of laughter, went racing out of the Calabooza; and, in mercy to me, never returned."

Any attempt to detail the incidents of Mr. Melville's narrative were next to impracticable. We pass over, accordingly, many sailor-like tricks and humours; the rather, since they follow in arbitrary succession,—not sustaining any connected interest, and therefore at times, in spite of smartness of narration, growing even wearisome and dull. The following anecdotes, however, are sufficiently piquant.—

"I heard a curious case of casuistry argued between one of the most clever and intelligent natives I ever saw in Tahiti, a man by the name of Arheetoo, and our learned Theban of a doctor. It was this:—whether it was right and lawful for any one being a native to keep the European Sabbath, in preference to the day set apart as such by the missionaries, and so considered by the islanders in general. It must be known that the missionaries of the good ship Duff,

who more than half a century ago established the Tahitian reckoning, came hither by the way of the Cape of Good Hope; and, by thus sailing to the eastward, lost one precious day of their lives all round, getting about that much in advance of Greenwich time. For this reason, vessels coming round Cape Horn—as they most all do now—days—find it Sunday in Tahiti when, according to their own view of the matter, it ought to be Saturday. But as it won't do to alter the log, the sailors keep their Sabbath and the islanders theirs. This confusion perplexes the poor natives mightily; and it is to no purpose that you endeavour to explain so incomprehensible a phenomenon. I once saw a worthy old missionary essay to shed some light on the subject; and though I understood but few of the words employed, I could easily get at the meaning of his illustrations. They were something like the following:—'Here,' says he, 'you see this circle' (describing a large one on the ground with a stick): 'very good; now you see this spot here,' marking a point in the perimeter: 'well, this is Beretance' (England), 'and I'm going to sail round to Tahiti. Here I go, then' (following the circle round), 'and there goes the sun' (snatching up another stick, and commissioning a bandy-legged native to travel round with it in a contrary direction). 'Now then, we are both off, and both going away from each other; and here you see I have arrived at Tahiti' (making a sudden stop; 'and look now, where Bandy Legs is!' But the crowd strenuously maintained that Bandy Legs ought to be somewhere above them in the atmosphere; for it was a traditional fact, that the people from the Duff came ashore when the sun was high overhead. And here the old gentleman, being a very good sort of man, doubtless, but no astronomer, was obliged to give up. Arheetoo, the casuist alluded to, though a member of the church, and extremely conscientious about what Sabbath he kept, was more liberal in other matters. Learning that I was something of a 'mickonare' (in this sense, a man able to read, and cunning in the use of the pen), he desired the slight favour of my forging for him a set of papers; for which he said he would be much obliged, and give me a good dinner of roast pig and Indian turnip in the bargain. Now, Arheetoo was one of those who board the shipping for their washing; and the competition being very great (the proudest chiefs not disdaining to solicit custom in person, though the work is done by their dependents), he had decided upon a course suggested by a knowing sailor, a friend of his. He wished to have manufactured a set of certificates, purporting to come from certain man-of-war and merchant captains, known to have visited the island; recommending him as one of the best getters-up of fine linen in all Polynesia. At this time, Arheetoo had known me but two hours; and, as he made the proposition very coolly, I thought it rather presumptuous, and told him so. But as it was quite impossible to convey a hint, that there was a slight impropriety in the thing, I did not resent the insult, but simply declined."

Quitting Tahiti, our adventurer visited Imeeo and other islets. In these, we have descriptions of hunting and hunting-feasts. A native dance in the valley of Tamai, called by the author "a genuine pagan fandango," is hit off with spirit,—and the accounts of fish-spearing in Loohooloo and courtship in Taloo are amusing. The party are finally left by the present volume on board an American whaler on her last cruise. Doubtless we shall hear more of the author's adventures:—for, though the *vraisemblance* of history is well preserved, there are in the style and about the narrative indications of romance that suggest a power of prolonging these adventures to any extent for which a public may demand them.

*The History of the Girondins*.—[*Histoire des Girondins, &c.*] By M. A. de Lamartine. Vols. I. and II.

[Second Notice.]

THE care with which M. de Lamartine dwells on the life and character of Madame Roland is a clear indication of the new aspect under which he views the leading events of the Revolution.

He is perhaps the first historian who has ventured to acknowledge this celebrated woman as the real leader of the Girondins; though she has been generally considered as one of the most noble and attractive characters of that remarkable epoch. She was beautiful, intelligent, enthusiastic, and inspired throughout by a pure and ardent love of liberty that amounted almost to a passion,—not the less strong or deep for being the only one she ever knew. She foresaw the Revolution long before it occurred, hailed its coming with delight, and made an idol of it whilst it continued noble; but recoiled from its deeds of blood with a prophetic horror which, for a time, was shared by none of the imprudent Girondins. Like the members of the party whose political principles she adopted—rather guided—Madame Roland belonged rather to the *bourgeoisie* than to the people. Her natural talents were of the highest order, and had been developed by a careful education; but what above all marked her out for the leading part which she afterwards assumed was the heroic and dauntless spirit that lay concealed beneath an aspect of most womanly gentleness. Her obscure, though happy, youth was spent in study and deep meditation,—mingled with high aspirations and burning dreams little suspected even by those who beheld her bending over Plutarch's page in her father's dark and humble shop and weeping that she had not been born a maiden of Greece or Rome! So instinctively republican were the earliest thoughts and feelings of the woman who was destined to aid in the destruction of the monarchy under which she was born, and to perish on the scaffold of that republic which she had contributed to create!

The character of Madame Roland has been strangely misunderstood by Thiers; who represents her as a clever woman, desirous of governing under her husband's name, and falling, in the end, a victim to her own rashness. M. de Lamartine's account of this celebrated woman is more impartial and more true. Her influence he exhibits in its strongest light—without exaggerating either her failings or her virtues. That she was rash both in her speculations and acts no one will venture to deny; but such was the error of all the Girondins—and it had its origin in a noble though exaggerated contempt of anything like concealment. The imputation of guiding her husband's political career charges her with what at once is true and was natural. His superior alike in talent and enthusiasm, her untiring devotedness to a man whom she esteemed, but never loved—sacrificing to him, nevertheless, every feeling and affection of her youth—may surely excuse an influence which was that always exercised by a strong and noble mind over one of inferior mould—even where the latter, as in the case of Roland, is endowed with fine qualities.

But the greatest error which M. Thiers has committed in drawing the character of Madame Roland (and, as M. Thiers is at once the most celebrated historian of the Revolution and M. de Lamartine's political antagonist, it may not be out of place to contrast the two historians on this seemingly neutral ground), is, that of supposing that, had she never assumed the leading political part for which he blames her, she could have avoided her fate. They who understand either the Revolution or Madame Roland must perceive that, had her position continued ever so humble, she could not have escaped. It seems as though in that great revolutionary drama the parts of all the actors had been marked out in advance by fate. Hers was that of one who could not live in abject fear—behold deeds of blood, yet be silent; who must speak out, though the scaffold were in view—pour forth her indig-

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nant soul and die, a martyr, if not to Freedom, at least to Truth. For in those days, so aptly named days of Terror, it was the craven who lived—and the brave, whatever their political creed, who perished.

In this important point—this spiritual knowledge of history, if we may so speak,—M. de Lamartine is highly successful. His portrait of Madame Roland is admirable; notwithstanding that it may be questioned if it be not too abundant in minute, and sometimes childish, details,—chiefly extracted from her Memoirs, and scarcely suited to the dignity of history. The letters of Madame Roland, though less known than her Memoirs, and not so interesting, paint yet more vividly her republican enthusiasm. How aridly does she hail in, them, the dawn of liberty! "Note, indeed," she says, "I need not weep that I am neither a Spartan nor a Roman—for my country has nothing to envy in the republics of antiquity!" In how noble a strain does she rejoice to think that the freedom whose achievement she foreknows that she shall never behold will yet bless the future generations of France! The reaction of those feelings after the massacres of September is not less forcibly expressed. With even greater abhorrence than the Girondins in general she recoils from what Marat terms, with surgical coolness, "an operation unfortunately necessary;" and with her usual fearlessness declares, "that the Revolution has been smitten by monsters—and is hideous." These words alone would have sealed Madame Roland's doom.

Notwithstanding, however, the skill which M. de Lamartine has exhibited in his portraiture of Madame Roland's character, it may still be doubted if he has been entirely successful. There is something in his sketch that is neither sufficiently womanly nor sufficiently ideal:—but this is an objection applying in a yet greater degree to all the several accounts that have been left of this celebrated heroine. It is only by comparing these together that we may now hope to arrive at the truth of what she was. The same thing may be said in reference to her personal appearance. All who saw her, even when the freshness of her youth must have been fading, describe her to have been eminently fascinating and beautiful—an impression which her portraits but faintly convey. Her beauty, both personal and mental, was of that spiritual kind which is less easily portrayed than felt. She is described as having been rather tall, but very graceful. Her features were cast, it is said, in the Grecian mould, yet full of fire and expression. Her eyes were of a deep blue, "darkened by the shadow of thought,"—as M. de Lamartine expresses it. Her smile, though melancholy, was full of sweetness; and the thick dark curls which clustered round her neck added to the general fascination of her yet youthful appearance. But her great charm was in her voice. They who heard it once seem never to have forgotten the deep, sweet tones which Riouffe describes as spoken melody. Her elocution was wonderfully pure; and when uttering her thoughts on any subject by which her feelings were excited, she possessed a flow of natural eloquence that was singularly impressive.

It is not surprising that, with such beauty, talents and republican enthusiasm, Madame Roland no sooner came to Paris, after an absence of many years, than she drew around her the leading members of the Girondins—who could scarcely yet be said to differ in their political principles from the Montagnards. Her secret influence over both parties—who met four times a week at her house—is, as we have indicated, described at length by M. de Lamar-

tine:—and we will give a few extracts from that interesting portion of his work.—

Madame Roland thus found herself thrown, even in the earliest days of the Revolution, into the centre of its movements. Her unseen hand was upon the first threads of the as yet tangled woof which was to weave into great events. This part, the only one which her sex permitted, flattered at once her womanly pride and her political passion. She managed it with that modesty which would have been a masterpiece of calculation if it had not been the gift of her nature. Seated at a work-table without the circle, she worked or wrote—listening all the time with seeming indifference to the discussion of her friends. Often tempted to take a share therein, she bit her lips to keep down the struggling thought. Her active and energetic spirit disdained the verbose tediousness of consultations which resulted in nothing.

Among the most celebrated of those political men who met at Madame Roland's house were Vergniaud, Barbaroux, Péthion, Buzot, Louvet, and Robespierre. The characters of some of these—admirably drawn by M. de Lamartine—we will give in his own words, though without adopting exactly the order in which they occur in his volumes. A few sentences sufficiently describe the vain Péthion:—

Péthion was the Lafayette of the people. Popularity was his aim, and he reached it before Robespierre. He was a lawyer, of little talent, but honest. His philosophy consisted wholly of the sophistries of the "contrat social;" but being young, handsome and patriotic, he was destined for one of those complaisant idols of which the people can make everything but a man. His power over the populace and the Jacobin's Club gave him a sort of authority in the Assembly; whose members listened to him as to an echo indicating the will of the many without. Robespierre affected to show him much respect.

Buzot M. de Lamartine describes as a literary adventurer of little talent or honesty,—but whose political career partly redeemed the errors of his youth.—

In the midst of those vices which had rendered his honesty doubtful and his name suspected, his soul nourished three virtues capable of regenerating it. These were—a faithful love for a young woman whom he had married against the will of her family,—great industry,—and courage to encounter the difficulties of life, which, at a later period, availed him in the prospect of death. His philosophy was that of Rousseau. He believed in the existence of a God; and his faith in freedom, truth, and virtue was strong. There was in his soul that boundless devotedness to humanity which is the charity of philosophers. He hated the society in which he could not find his place—but hated in it most its prejudices and its falsehoods. He would have reconstructed the social edifice: yet not from selfish motives only,—for he would have suffered himself to be buried beneath its ruins on condition that on those ruins should arise his visionary scheme of the government of reason.

The account which M. de Lamartine gives of Vergniaud is couched in language so admirable that translation cannot but injure it:—yet so true are the thoughts which it expresses, that we must gratify our readers with it even in translation.—

Vergniaud,—born at Limoges, and a lawyer of Bordeaux,—was then not more than thirty-three. \* \* His calm, majestic features expressed the consciousness of power. \* \* His brow was serene,—his glance steady,—his mouth grave and rather sad. The severe thoughts of age mingled, in his countenance, with the smiles and carelessness of youth. Intimately beloved below the rostrum, men were astonished at the respect which he inspired when he ascended it. His first look and word created an immense distance between the man and the orator. \* \* His sentences included the imagery and harmony of the finest verse. Had he not been the orator of a democracy, he would have been its poet and philosopher. His genius, entirely popular, yet forbade him to stoop to the language of the people even whilst he flattered them;—and his passions were as noble as his language. He worshipped the Revolution as a sublime

philosophy which was to dignify the whole nation—without making any victims but Prejudice and Tyranny. He had fixed opinions,—but no hatreds; and his thirst for glory was unadulterated by mere ambition. He looked on Power as something too actual and commonplace for him to claim a share in. He disdained it for himself—but asked it for his ideas. \* \* Such was the man whom nature had given to the Girondins for their chief. But he would not condescend to the part, though he had both the soul and views of a statesman. Too careless for the leader of a party, too great for the second place, he was only Vergniaud. More glorious than useful to his friends, he refused to lead them—yet gave them immortality.

It was this disdain of action which occasioned Madame Roland's aversion to Vergniaud. In the portraits that follow her Memoirs she frankly avows the motives of her dislike. Strange to say, she preferred, at first, Robespierre, the future enemy of the Gironde, to the orator who perished, like herself, in its cause. The mention of this celebrated and ominous name leads us to consider the light under which Robespierre has been viewed by M. de Lamartine. Report had prepared us to find him represented as a man of genius—even as a character noble and exalted; but, in spite of what has been asserted, such is obviously not the author's view. M. de Lamartine thinks, indeed, that Robespierre has been calumniated and misunderstood;—but neither justifies nor admires him. He considers him as the instrument of the people—or rather of fate; a man of cold heart and iron will,—not to be bribed or softened,—but consistent to his principles throughout. True, our author has not fallen into the mistake of thinking Robespierre a sanguinary man because he did sanguinary deeds whilst obstinately pursuing his systematic course:—or into the yet more vulgar error of underrating his political talents, which unquestionably were of no mean order. M. de Lamartine has been just. He has judged Robespierre not as the Royalist or the Girondin was likely to judge him, but as an unprejudiced historian. The following passage will well convey his opinions on the subject.—

Robespierre was of no party; but belonged to every party which, in turn, served his ideal of the Revolution. Herein lay his strength: for while parties stopped on their path—he did not. The ideal in question he set as a goal in front of every revolutionary movement,—and advanced towards it, with those who wished to go so far. When that point was passed, he placed it yet farther on—and walked still towards it, with other men; continuing his journey without deviation, pause, or looking back.

It was thus that Robespierre shared for a time the policy of the Girondins; whom he met at the house of Madame Roland—where his real character seems to have been little understood. The following passage, in which M. de Lamartine dwells on this fact, shows how far he is from being an enthusiastic admirer of Robespierre. The fact is, justice and impartiality are so rare, even in history, that their effect is apt to be exaggerated where they are met with.—

History has a sinister curiosity in observing the first impression made upon Madame Roland by the man who—warned in her bosom and then conspiring in her society—was one day to overthrow the power of her friends, immolate them in mass, and send herself to the scaffold. No instinctive sentiment of repulsion seems to have warned her that she was conspiring her own death when she conspired to push the fortunes of Robespierre. If a vague fear crossed her, it gave immediate way to a pity which was almost like contempt.

The petty treasons which Robespierre was constantly committing against them, irritated his political friends. Madame Roland defended him warmly; yet she confessed that she was struck with the terror which he betrayed on



hearing of the King's flight to Varennes. This terror proceeded not only from selfishness and a want of moral courage—but further from the high opinion which Robespierre entertained of his own importance and of the part that he was destined by fate to play. "He said in the evening," observes Madame Roland, "that the royal family had not taken such a step without first preparing in Paris a Saint Bartholomew massacre of patriots; and that he expected to die before twenty-four hours should be past. Péthion, Buzot and Roland said, on the contrary, that the King's flight was a virtual abdication; and that advantage should be taken of it to prepare the public mind for a republic. Robespierre, sneering and biting his nails as usual, desired to know what a Republic was?"

After the massacre of the Champ-de-Mars, when Robespierre was obliged to seek concealment, Madame Roland gave him a proof of her friendship, which a mind less cold or selfish than his could never have forgotten.—

Madame Roland, accompanied by her husband, hastened at 11 o'clock at night to his retreat at the extremity of the Marais, for the purpose of offering him a safer asylum in her own house. But he was already gone. Thence, she proceeded to the house of Buzot, their mutual friend; conjuring him to go to the club of the Feuillants—where at that time the latter possessed much influence—and justify Robespierre ere he should be struck by the decree of accusation. Buzot hesitated a moment; and then said:—"I will do what I can to save this unhappy young man—though I am far from sharing the opinion of certain persons respecting him. He thinks of himself too much to love Freedom; but he serves her, and that shall be enough for me. I will be there to defend him." Thus did three future victims of Robespierre, by night, and without his knowledge, conspire to save the man through whom they were all to perish! \* \* \* In the dungeons of the Conciergerie, Madame Roland remembered that night with satisfaction. If Robespierre remembered it amid his power, the memory was a colder thing at his heart than is the executioner's axe.

The remainder of M. de Lamartine's second volume is taken up with a long account of the discussions concerning a foreign war; urgently proposed by the Girondins, but energetically opposed by Robespierre—who foresaw that it would end in military despotism. This difference occasioned the first breach between him and the Girondins. The ministry of Roland—so noted for the famous letter to the King written by his wife under his name, and which contributed to the unhappy monarch's ruin—is next briefly narrated. It was when Roland had ceased to be minister that the handsome Marseillais Barbaroux—who had previously inclined to the Jacobins—first joined the Gironde, and became acquainted with Madame Roland. Attracted by her enthusiasm—a point in which he strongly resembled herself—Barbaroux saw her often in the small apartment which she occupied, with her husband, in an obscure neighbourhood of Paris. It was there that these two congenial but imprudent spirits first planned the Republic by which both were finally to perish.

The second volume—the last of those yet published—breaks off the narrative at a critical moment. The Girondins, though as yet apparently strong, are felt to be only grasping at the shadow of a power, whose substance is in the hands of Robespierre; and whilst they already pause and hesitate, uncertain whether to proceed or retrace their steps, he, it is seen, goes forward on his path wrapt in stern and mystic dreams of a social regeneration which may need, perchance, the aid of the guillotine.—We look with great interest for the continuation of this remarkable work.

*Most Important Errors in Chemistry, Electricity, and Magnetism, &c.* By W. F. Stevenson, Esq. Second Edition. Ridgway.

WE should not have noticed this pamphlet again,—offering as the second edition does an example of that obliquity of mind which persists in maintaining the correctness of its own mistaken views against all evidence for their correction,—had the author been less liberal in his sneers at "learned professors and doctors in philosophy," and had he not resented our pointing out of one or two "important errors" in his first edition by characterizing our remarks as a "personal attack." It is scarcely worth our while to say, that when we noticed Mr. Stevenson's book we were entirely ignorant on the subject of its authorship. But finding a writer promulgating dogmas founded, if not on actual ignorance, on a false view of facts—and that, too, under the authority of those initial letters which, indicating a Fellowship in the Royal Society, are supposed to stamp their owner as a man of scientific honours,—it became our duty to expose in plain language the "errors" which affected to be corrections of error and supported themselves by such imaginary sanction.

The author says now, that his "first edition was written hastily";—and we therefore hoped to have found a reduction of his errors in the present. There is no improvement, however. The writer cannot be made to understand the difference between volume and weight; and, although he has altered the paragraphs to which we drew attention, he still makes Davy speak of volumes, and Cavendish of weights, of the gases forming water, as if they were the same things; while in a note he observes, that "Dumas says 1 part of hydrogen and 8 parts of oxygen form one atom of water."—What Dumas, Davy, Berzelius, and every other chemist at home or abroad say is, that water consists of 1 volume of oxygen to 2 of hydrogen; but that the combination by weight is, hydrogen 1, oxygen 8;—the latter being eight times the weight of the former.

Further to prove to our readers that we have not been unjust in our remarks, we will take another of the author's "important errors." After remarking on the large quantity of carburetted hydrogen (fire-damp) in mines, he quotes from the Philosophical Transactions the fact that in a colliery belonging to the Lowther family, from fissures which the men had cut "there issued 700 hogsheds of carburetted hydrogen in a minute; and this quantity of gas continued to be emitted for years." Now, hear this scientific reformer! "Whence comes," he says, "this most extraordinary quantity of hydrogen? When we find that the separation of the elements of water is attended with the difficulty we have recently seen, can any man believe that the hydrogen gas in question is the result of any such decomposition?" [Most assuredly not.] "But a still more embarrassing question is this:—If hydrogen gas be one of the elements of water, what has become of the other? For if 700 hogsheds of hydrogen gas issue in a minute, about 250 hogsheds of oxygen ought to accompany it, according to Davy,—while not one hoghead, I believe, is to be found in the whole mine." We hope we shall not again offend the author by informing him, in reply, that no one ever fancied that the carburetted hydrogen formed in such abundance in many of our coal-mines, or in the one particularly quoted, arose from the decomposition of water. We can scarcely believe it possible that any one ignorant of a fact so evident as that fire-damp arises from the decomposition of the coal itself—which is a compound of carbon and hydrogen,—should venture to write so dictatorially. 'Most Im-

portant Errors in Chemistry, Electricity, and Magnetism' is, in truth, a fitting title for Mr. Stevenson's pamphlet!

*Three Years' Wanderings in the Northern Provinces of China, including a Visit to the Tea, Silk, and Cotton Countries: with an Account of the Agriculture and Horticulture of the Chinese, New Plants, &c.* By Robert Fortune.

[Second Notice.]

THERE are few parts of Mr. Fortune's narrative richer in entertainment than the account of his visit to the tea districts. We shall confine ourselves, on the present occasion, to the tenth chapter: though the eleventh is more scientific and instructive—treating of "great Anna's" beverage in the natural state of the plant, ere the leaf is stripped from the bough by one long-tailed functionary or doctored for the "red-haired race" by another. How it is dried, how packed, how rated in value, Mr. Fortune also explains—minutely, yet without undue tediousness. But his personal narrative suits our purpose better than his horticultural or commercial facts. He was informed that in the green-tea district near Ning-po was a temple where the Priests let lodgings; so one morning in May, 1844, he got into a mountain chair,—to judge from the woodcut, an uneasy conveyance, borne on the shoulders of two men,—opened his umbrella, and set forth. Twelve or fourteen miles, however, had to be performed along canals in a track-boat; and the Chinese seemed as little unable as the Italians would be under similar circumstances to understand why Mr. Fortune wished, from time to time, to "stretch his legs" along the towing-path.—

It was nearly dark when we reached the temple, and as the rain had fallen in torrents during the greater part of the day, we were drenched to the skin, and in rather a pitiable condition. The priests seemed much surprised at our appearance, but at once evinced the greatest hospitality and kindness, and we soon found ourselves quite at home amongst them. They brought us fire to dry our clothes, got ready our dinner, and set apart a certain number of their best rooms for us to sleep in. \* \* \* The temple stands at the head of a fertile valley in the bosom of the hills. This valley is well watered by clear streams which flow from the mountains, and produces most excellent crops of rice. The tea shrubs, with their dark green leaves, are seen dotted on the lower sides of all the more fertile hills. The temple itself is approached by a long avenue of Chinese pine trees. This avenue is at first straight, but near the temple it winds in a most picturesque manner round the edges of two artificial lakes, and then ends in a flight of stone steps, which lead up to the principal entrance. Behind, and on each side, the mountains rise, in irregular ridges, from one to two thousand feet above the level of the sea. These are not like the barren southern mountains, but are clothed nearly to their summits with a dense tropical looking mass of brushwood, shrubs, and trees. Some of the finest bamboos of China are grown in the ravines, and the sombre-coloured pine attains to a large size on the sides of the hills. Here, too, I observed some very beautiful specimens of the new fir (*Cryptomeria japonica*), and obtained some plants and seeds of it, which may now be seen growing in the Horticultural Gardens at Chiswick. After we had breakfasted, one of the head priests came and gave us a very pressing invitation to dine with him about mid-day.

The above, it will be admitted, is anything rather than a transcript of the famous Willow-Pattern landscape from which we first imbibed our ideas of Chinese scenery. But "Tein-tung," or "The Temple of the Heavenly Boys," besides being picturesquely situated, is a holy place, of many shrines:—

All the temples are crowded with idols, or images of their favourite gods, such as the 'three precious Buddhas,' 'the Queen of Heaven'—represented as sitting on the celebrated lotus or nelumbium.—'the

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About a hundred priests live in and by these  
temples; raising a revenue from the culti-  
vation of bamboos, the sale of firewood, and—  
what may be imagined as more lucrative—the  
offerings of pilgrims and devotees; to say nothing  
of commissioned beggars who "travel" for alms.  
They are of all classes. Mr. Fortune found  
them nearly as ignorant and superstitious as  
the savages who drank Tancred the Crusader's  
blackening, to the horror of Messrs. Trueman and  
Freeman;—but, nevertheless, well versed in the  
"Book of Ceremonies."

The typhoon of the previous year, or rather the  
rain which had accompanied it, had occasioned a  
large slip of earth on one of the hill-sides near the  
temple, and completely buried ten or twelve acres of  
excellent paddy land. On our remarking this, the  
priests told us with great earnestness that every one  
said it was a bad omen for the temple; but one of  
them with true Chinese politeness remarked that he  
had no doubt any evil influence would now be coun-  
teracted, since the temple had been honoured with  
a visit from us."

We were a fortnight since reviewing Mr.  
Diemel's *fantasia* purporting to represent life  
at Canobia and Gindarics. To all such as were  
impressed by those wonderful and strange pic-  
tures we beg to commend Mr. Fortune's notice  
of his residence at the Temple of the Heavenly  
Boys, as more picturesque, and, what is still  
better, "Gospel true."

"I was generally absent from the temple the  
whole day, returning at dark with the collections of  
plants and birds which I had been lucky enough to  
meet with in my peregrinations. The friends of the  
priests came from all quarters of the adjacent country  
to see the foreigner; and, as in the case of a wild  
animal, my feeding time seemed to be the most  
interesting moment to them. My dinner was placed  
on a round table in the centre of the room, and  
although rather curiously concocted, being half  
Chinese and half English, the exercise and fresh air  
of the mountains gave me a keen appetite. The  
difficulties of the chopsticks were soon got over,  
and I was able to manage them nearly as well as the  
Chinese themselves. The priests and their friends  
filled the chairs, which are always placed down the  
sides of a Chinese hall, each man with his pipe in  
his mouth and his cup of tea by his side. With all  
deference to my host and his friends, I was obliged  
to request the smoking to be stopped, as it was dis-  
agreeable to me while at dinner; in other respects, I  
believe I was 'polite' enough. I shall never forget

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God of War, and many other deified kings and great  
men of former days. Many of these images are  
from thirty to forty feet in height, and have a very  
striking appearance when seen arranged in these  
spacious and lofty halls. The priests themselves  
reside in a range of low buildings, erected at right  
angles with the different temples and courts which  
divide them. Each has a little temple in his own  
house—a family altar crowded with small images,  
where he is often engaged in private devotion.  
After inspecting the various temples and the belfry,  
which contains a noble bronze bell of large dimen-  
sions, our host conducted us back to his house, where  
the dinner was already on the table. The priests of  
the Buddhist religion are not allowed to eat animal  
food at any of their meals. Our dinner, therefore,  
consisted entirely of vegetables, served up, in the  
usual Chinese style, in a number of small round  
basins, the contents of each—soups excepted—being  
cut up into small square bits, to be eaten with chop-  
sticks. The Buddhist priests contrive to procure a  
number of vegetables of different kinds, which, by a  
peculiar mode of preparation, are rendered very  
palatable. In fact, so nearly do they resemble  
animal food in taste and in appearance, that at first  
we were deceived, imagining that the little bits we  
were able to get hold of with our chopsticks were  
really pieces of fowl or beef. Such, however, was  
not the case, as our good host was consistent on this  
day at least, and had nothing but vegetable produc-  
tions at his table. Several other priests sat with us  
at table, and a large number of others of inferior  
rank, with servants, crowded around the doors and  
windows outside."

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temples; raising a revenue from the culti-  
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how inexpressibly lonely I felt the first night after  
the departure of my friends. The Chinese one by  
one dropt off to their homes or to bed, and at last  
my host himself gave several unequivocal yawns,  
which reminded me that it was time to retire for the  
night. My bed-room was upstairs, and to get to it  
I had to pass through a small temple, such as I  
have already noticed, dedicated to *Tein-how*, or the  
'Queen of Heaven,' and crowded with other idols.  
Incense was burning on the altar in front of the idols;  
a solitary lamp shed a dim light over the objects in  
the room, and a kind of solemn stillness seemed to  
pervade the whole place. In the room below, and  
also in one in an adjoining house, I could hear the  
priests engaged in their devotional exercises, in that  
singing tone which is peculiar to them. Then the  
sounds of the gong fell upon my ears; and, at inter-  
vals, a single solemn toll of the large bronze bell  
in the belfry; all which showed that the priests were  
engaged in public as well as private devotion."

Mr. Fortune seems to have been made much  
of;—as is usual in "out-of-the-way places" with  
the Englishman who owns a gun "with percus-  
sion caps."

"One evening a deputation, headed by the high  
priest, came and informed me that the wild boars  
had come down from the mountains at night, and  
were destroying the young shoots of the bamboo,  
which were then just coming through the ground,  
and were in the state in which they are highly prized  
as a vegetable for the table. 'Well,' said I, 'what  
do you want me to do?' 'Will you be good enough  
to lend us the gun?' 'Yes; there it stands in the  
corner of the room.' 'Oh, but you must load it for  
us.' 'Very well, I will;' and I immediately loaded  
the gun with ball. 'There, but take care and don't  
shoot yourselves.' There was now a long pause; none  
had sufficient courage to take the gun, and a long  
consultation was held between them. At length the  
spokesman came forward, with great gravity, and  
told me they were afraid to fire it off, but that if I  
would go with them, and shoot the boar, I should  
have it to eat. This was certainly no great sacrifice  
on the part of the Buddhist priesthood, who do not,  
or at least should not, eat animal food. We now  
sallied forth in a body to fight the wild boars; but  
the night was so dark that we could see nothing in  
the bamboo ravines, and, perhaps, the noise made  
by about thirty priests and servants, warned the  
animals to retire to the brushwood higher up the  
hills. Be that as it may, we could neither see nor  
hear anything of them, and I confess I was rather  
glad, than otherwise, as I thought there was a con-  
siderable chance of my shooting, by mistake, a priest  
instead of a wild boar. The priests have two modes  
of protecting their property from the ravages of these  
animals. Deep pits are dug on the hill sides, and,  
as there are springs in almost all these places, the  
pits are scarcely finished before they are half full of  
water. The mouth of each pit is then covered over  
with a quantity of sticks, rubbish, and grass, to attract  
the animal, and no sooner does he begin to bore into  
it with his snout, than the whole gives way, and he  
is plunged, head foremost, into the pit, from which  
it is quite impossible for him to extricate himself,  
and he is either drowned or becomes an easy prey to  
the Chinese. These pits are most dangerous traps  
to persons unacquainted with the localities in which  
they are placed. I had several narrow escapes; and  
once in particular, when coming out of a dense mass  
of brushwood, I stepped unawares on the treacherous  
mouth of one of them, and felt the ground under my  
feet actually giving way; but managing to throw my  
arms forward I caught hold of a small twig which  
was growing near, and by this means supported my-  
self until I was able to scramble on to firmer ground.  
On turning back to examine the place, I found that  
the loose rubbish had sunk in, and a deep pit, half  
full of water, was exposed to my view. The pit was  
made narrow at the mouth and widening inside like  
a great China vase, being constructed in this manner  
to prevent the boar from scrambling out when once  
fairly in it. Had I fallen in, it would have been  
next to impossible to have extricated myself without  
assistance, and as the pits are generally dug in the  
most retired and wild part of the mountains, my  
chance would have been a bad one. The fate of my  
predecessor, Mr. Douglass, who perished in a pit of  
this kind on the Sandwich Islands, must still be

fresh in the recollection of many of my readers, and  
his melancholy end naturally coming to my mind at  
the time, made me doubly thankful for my escape."

In short, life in a temple—as they order  
matters in the Flowery Land—seems endurable  
to more than the *Ions* and *Medons* who live by  
the service of the altar.—

"There are a large number of Buddhist temples  
scattered over all this part of the country. One,  
named *Ah-yu-wang*, which I also visited, is, like  
*Tein-tung*, of great extent, and seemingly well sup-  
ported. They both own large tracts of land in the  
vicinity of the monasteries, and have numerous  
small temples in different parts of the district which  
are under their control. All the temples, both large  
and small, are built in the most romantic and beau-  
tiful situations amongst the hills, and the neighbour-  
ing woods are always preserved and encouraged.  
What would indicate the residence of a country  
gentleman in England, is in China the sign of a Budd-  
hist temple, and this holds good over all the country.  
When the weary traveller, therefore, who has been  
exposed for hours to the fierce rays of an eastern  
sun, sees a large clean-looking house showing itself  
amongst trees on the distant hill-side, he may be  
almost certain that it is one of Buddha's temples,  
where the priests will treat him not only with cour-  
tesy, but with kindness. *Poo-to*, or the Worship-  
Island, as it is commonly called by foreigners, is one  
of the eastern islands in the Chusan Archipelago,  
and seems to be the capital or stronghold of Budd-  
hism in this part of China. This island is not more  
than five or six miles in circumference, and, although  
hilly, its sides and small ravines are pretty well  
wooded, particularly in the vicinity of the numerous  
temples. As it is only a few hours' sail from Chusan,  
it had been visited at different times by a number of  
our officers during the war, all of whom spoke highly  
of its natural beauties and richness of vegetation. I  
was also informed that the resident priests were fond  
of collecting plants, particularly Orchidaceae, and  
that their collections were much increased by the  
itinerant habits of the begging priests, who visit the  
most distant provinces of the empire, as well as by  
the donations of the lay devotees, who come to Poo-to  
at stated seasons of the year, to worship and leave  
their offerings in the temples. I therefore deter-  
mined to visit the place in order to judge for my-  
self, and accordingly set out in July, 1844, accom-  
panied by my friend, Dr. Maxwell, of the Madras  
army. Leaving Chusan at night, with the tide in  
our favour, we reached the island at sunrise on the  
following morning. We landed, and pursued our  
way over a hill and down on the other side by a road  
which led us into a beautiful and romantic glen. It  
is here that the principal group of temples is built,  
and when we first caught a glimpse of them, as we  
wended our way down the hill, they seemed like a  
town of considerable size. As we approached nearer,  
the view became highly interesting. In front there  
was a large artificial pond, filled with the broad  
green leaves and noble red and white flowers of the  
*Nelumbium speciosum*,—a plant in high favour with  
the Chinese. Everybody who went to Poo-to ad-  
mired these beautiful water-lilies. In order to reach  
the monastery, we crossed a very ornamental bridge  
built over this pond, which, when viewed in a line  
with an old tower close by, has a pretty and striking  
appearance. The temples or halls which contain  
the idols are extremely spacious, and resemble those  
which I have already described at *Tein-tung* and  
*Ah-yu-wang*. These idols, many of which are thirty  
or forty feet in height, are generally made of wood or  
clay, and then richly gilt. There is one small temple,  
however, of a very unassuming appearance, where we  
met with some exquisite bronze statues, which would  
be considered of great value in England. These, of  
course, were much smaller than the others, but,  
viewed as works of art, they were by far the finest  
which I saw during my travels in China. Having  
examined these temples, we pursued our way to-  
wards another assemblage of them, about two miles  
to the eastward and close on the sea-shore. We en-  
tered the courts through a kind of triumphal arch,  
which looks out upon the sea, and found that these  
temples were constructed upon the same plan as all the  
others. As we had determined to make this part of  
the island our home during our stay, we fixed upon  
the cleanest looking temple, and asked the High





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Now, the question that suggests itself on the preceding statement is as follows:—Looking at the difficulties of the subject, what is the shortest time, consistent with the due execution of the work, in which can be made a full and accurate catalogue of the Library of the Museum? Let this question come fully and fairly to public inquiry. Let the cry be for inquiry,—not for a hurried assumption of what ought to be its consequence. Let the different opinions be brought face to face, and let us see how they can make each other look.

A HUNTER OF OLD CATALOGUES.

April 8.

**OUR WEEKLY GOSSIP.**

THE approaching annual meeting of the Archaeological Institute is, we understand, likely to prove even more successful than were the previous assemblies at Winchester and York. The secretaries have just returned from a visit to Norwich and Yarmouth

## M. N.

We have received from Sir John Herschel the following correction of certain particulars stated in a paragraph relative to Miss Caroline Herschel, his aunt—which has been going the round of the papers, and was quoted in our columns last week:—

The papers of the week announce the death, at a great age, of Dr. Murphy, the Roman-Catholic Bishop of Cork,—a prelate whose virtues and learning had conciliated the esteem of other religious professions and the veneration of his own. His library was one of the most valuable private collections of books in Ireland; and the *Cork Reporter* says included upwards of two hundred thousand volumes. It is added, also on newspaper authority, that this great collection the venerable prelate was under a promise to bequeath to the citizens of Cork. We know not if the alleged pledge applies also to his collection of engravings; which is stated to be one of great value as regards both the number and rarity of the specimens.—In the same obituary paragraph we may mention—though belonging properly to another department of our Gossip—the death, at the premature age of 45, of Mr. Leman Rede, well known as an actor and dramatist for the minor theatres and a writer in some of the periodicals of the day.—Abroad, we hear of the death, at Saxe-Coburg-Gotha, of the patriarch of German philologists, Frederic Jacobs, in his eighty-third year:—and of that, at Copenhagen, of the Count de Vargas de Bendemar, Director of the Royal Museum of Natural History in that capital, and one of the most learned of Danish geologists. Science is indebted to





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but the Whang-ho itself is impracticable, owing to strong tides and shifting sands.) The Lew-ho river joins the Yang-tze-kiang seventeen miles above the Whangpoo. The entrance of the Lew-ho was considered of so much importance, that it was obstructed by the sinking of junks; and the Columbine was left to blockade it. Point Harvey is at the northern extremity of Taung Ming Island—from which it is separated by a channel. The point received its name from that of a young midshipman of the Conway—who was killed here in a skirmish with the Chinese. From Harvey Point the reach trends W. by N.  $\frac{1}{2}$  N.; and fourteen miles from it the river contracts to five miles, with a depth of thirteen fms. This may be termed the throat. It is fifty-five miles from the sea, in a straight line, and seventy by the south channel. The flood here runs only four hours. The southern point of this contracted part is called Point Plover; nine miles above which some low hills come down to the water's edge. Here is an important communication with the Grand Canal; affording the shortest access to the city of Soo-choo from the river. Thus far—that is to say, to Foo-shan—Capt. Bethune's chart had been used; beyond this, all was unknown—except that the pirate, Coxenga, according to Le Compte, had passed easily up to Nankin. Sea-borne junks, however, terminate their voyage at Foo-shan. At the latter place, the channel, which from Point Plover had been on the south side, crosses over to the north side of the river. This part of the river will probably be found the most difficult for navigation, from the constant changes of its bed. Here, on the north side, is the mouth of the Long-shan creek, coming from Sung-chow-foo; whence there is an inland communication northerly; passing within thirty miles of the coast and joining the sea by six estuaries. It also communicates with the Grand Canal. As far as the mouth of the Long-shan, the ascent is favoured by the tides. Kea-shan is an isolated cliff on the southern shore, about sixteen miles from Foo-shan. A little further, at what is called Koor-shan crossing, the ships had to come over again to the south side of the river. The town of Keang-yin is on the south side of the river, and 116 miles from the mouth. It is surrounded by hills—a spur from which stretching into the river narrows its width to little more than a mile, and affords an eligible position for defence. The Chinese had accordingly mounted a few guns here; but, on the approach of the exploring steam-vessels their hearts failed them, and not a shot was fired. On the appearance of the fleet, the next day, the guns were removed. As there is a communication from this place with the Grand Canal, the Clio was left here to intercept the trade with the northern side of the river. After passing Starling Island, which is five miles long, and the Thuyau Creek, which again joins the river twenty miles higher up, the river trends north ten miles, with deep water on the western side. It then turns west with a middle ground—a portion of which is dry when the river is low. Pursuing this course eight miles, it turns to the south; and the Choosan hills are seen extending their spurs into the eastern side of the river. The course of the river to the west of Choosan is very curious; forming a circular basin about nine miles in diameter, but nearly filled up by six islands. A deep channel was found along the right bank; but the strength of the current compelled them to wait several days for a slant of wind. At the distance of twelve miles, the river took a sudden turn to the west, and disclosed at once Kin-shan or Golden Island, with its handsome pagoda and beautiful buildings. Attention, however, was first attracted by Silver Island; which lies exactly at the turn of the river, and separated from the southern bank by a channel three cables' length wide, through which the current was running with great rapidity. The temples on this island are prettily situated among embowering trees; and on the main opposite, which is a precipitous cliff, was a broad flagged quay affording the junks the means of tracking their way against a current which even the steam-vessels found it difficult to stem. Galleries were run along the face of the cliff, communicating with chambers hollowed out of the rock—the strange shaped peep-holes out of which afforded much amusement. At the foot of this cliff, a cleverly masked battery was soon detected; and a sharp cannonade exchanged,—which, according to the Chinese accounts, ended in the sink-

ing of two steamers, while, in truth, the vessel was not even struck. The Reach now took a west by south direction; and on its southern shore, or right bank of the river, two miles above Silver Island and six hundred yards from the water-side, appeared the walls of Ching-kiang-foo. Kin-shan, or Golden Island, which is one mile and a half west of the city, was found to be in lat.  $32^{\circ} 13'$  north, and long.  $119^{\circ} 31'$  east—being one hundred and eighty-two miles by the river, and one hundred and thirty in a straight line, from the sea. On the pagoda of Golden Island the Union Jack was soon hoisted; proving that the red-haired race had not only possession of an imperial residence, but had also intercepted the communication between the northern and southern provinces. Being thus at the mouth of the Grand Canal, the river was no longer an unknown stream—and the expedition was in possession of the Chart constructed by Lord Colchester, who had accompanied Lord Amherst's embassy. In a word, a river navigation of two hundred and twenty-five miles was concluded,—one hundred and fifty of which was previously unknown: and more than seventy vessels penetrated thus far without encountering a disaster sufficient to render any one of them inefficient.

Mr. J. J. Forrester exhibited and explained a MS. map of the Douro—which he had surveyed in detail, preparatory to a plan for improving its navigation.

STATISTICAL.—*March.*—'On the Vital Statistics of the East India Company's Armies in India, European and Native,' by Col. Sykes. He divided his subject into three sections. The first comprised the returns of the mortality of the native troops of the Bombay Army for the years 1842, 1843, and 1844, at every age from 20 to 52 inclusive. The second comprised returns (to an order of the House of Commons) of the sickness, mortality, and invaliding of the Indian Army, European and native, for twenty years. The third comprised the pension establishments of our native armies.

SOCIETY OF ARTS.—*March 31.*—W. Pole, Esq. V.P., in the chair.

J. Laurie, J. D. Powles, W. Lobb, M.D., M. Hanhart, A. Lapworth, G. J. Allen, G. G. Scott, J. Moore, M. de Folly, T. B. Jordan, T. Mackerness, J. W. Lowrig, W. Hale, E. Hagen, W. B. Webster, J. Richardson, J. Harrison, D. Colnaghi, L. A. Lloyd, and D. R. Hay, Esqs. were elected members.

M. Ricardo, Esq. gave an account of his Indicator for ascertaining the speed of railway trains. The machine consists of a pair of governors, to which motion is given by means of a band working on a horizontal wheel attached to one of the carriages: as the speed of the train increases, the governors fly open, and pull round a hand which points out, on a graduated dial, the number of miles per hour at which the train is travelling. The governors are prevented from flying open with a jerk by two pieces of vulcanized india-rubber, which lengthen gradually as the speed of the train increases.

The Secretary read a paper by Mr. J. R. Crampton, on the working of his large wheel narrow gauge engine the Namur—for the design for which he, last session, received the Society's Gold Isis Medal. The Namur is a six-wheeled engine, with the whole of the working parts outside.—

The diameter of the driving wheel is	7	0
Ditto supporting ditto	3	9
Distance between the centre of the extreme wheels	13	0
Diameter of cylinder	0	16
Length of stroke	0	20
Number of tubes	182	
Length of do.	11	0
Diameter of do. outside	0	2
Length of fire-box	4	3
Breadth of do.	3	5
Area of fire-grate	14	6
Surface in fire-box	62	0
Surface of tubes inside	927	0
Total surface	989	0

This engine is constructed for the Namur and Liège Railway; and has run on the London and North-Western Railway, with every variety of train, a distance of 2,300 miles. The following speeds have been reached:—with a train of trucks, loaded with coke, and weighing eighty tons exclusive of engine and tender, fifty-one miles per hour on a level; with a train weighing fifty tons, sixty-two miles per hour. But the most severe test to which an engine can be

put is when it has no train behind it. An experiment of this kind was tried; Capt. Coddington, Inspector-General of Railways, and Capt. Simmonds, his assistant, being on the engine. A speed of seventy-five miles an hour was attained on level ground, going round a curve between London and Harrow.

Mr. Harding observed that Mr. Crampton had done right in increasing the dimensions of the fire-grate; for while the heating surface of the ordinary engines has been quadrupled, the fire-grate has not been increased thirty per cent.—Mr. Macconnell said that Mr. Crampton might congratulate himself on having lowered the centre of gravity, and increased the area of the fire-bars and the size of the driving wheel.

#### MEETINGS FOR THE ENSUING WEEK.

MON. British Architects, 8, P.M.  
— Geographical Society, half-past 8.  
TUES. Civil Engineers, 8, P.M.  
— Zoological Society, half-past 8.—Note on Phacelomya, by Mr. Gray; Exhibition of Chilian Eggs, from Mr. Bridges.  
WED. Geological Society, half-past 8.  
— Literary Fund, 3.  
THURS. Society of Antiquaries, 8.  
— Royal Society of Literature, 4.  
— Royal Society, half-past 8.  
FRI. Royal Institution, half-past 8.  
SAT. Asiatic Society, 3.

#### FINE ARTS

##### SOCIETY OF BRITISH ARTISTS.

Mr. Dicksee has no authority in Shakespeare's character of *Lance* for his illustration (No. 174). He has substituted, for its individuality, caricature; which besides being extravagant and lacking both the quaintness and comedy of the original, exhibits in their place grimace and contortion—the less endurable for being presented through the medium of defective proportion and indifferent drawing.

Mr. Allen contributes this year no less than sixteen performances. The principal, in size as in consequence, is *The Vale of Clwyd—seen from the Hills dividing Flintshire from Denbighshire* (156). From a rising ground on which the spectator is supposed to be placed, his eye traverses a plain of vast extent—interrupted at intervals by the meanderings of the river which, after disporting in the most picturesque gyrations, is lost in the extreme distance, in the Irish Channel, which forms the horizon. The localities by which the river passes are necessarily so limitedly given, in consequence of the great extent of country comprehended by the painter, that without great skill the view would have been bald and uninteresting. The variety and play, however, of light and shade thrown over the valley by the clouds passing rapidly above it—in forms highly expressive of motion and whose modelling and tinting are of surpassing excellence—relieve the picture from any such imputation. No effort of Mr. Allen's pencil, remembered by us, has realized such a degree of excellence before. We can hardly in so fine a work be disposed to cavil;—yet had the foreground immediately next the frame been less common, the vegetation not so yellow, the masses of stone scattered among it less regular and formal, and this part of the picture not so cold generally,—they would have harmonized better with the sky and middle distance.

The works of Mr. Anthony appeal to the tastes of those whose cravings are after the marvellous and who delight in the representation of phenomena. For ourselves, who are not yet wearied with Nature in her ordinary moods, one page of her simplicities is far more precious than whole volumes of her eccentricities—as they are caught and exhibited by Mr. Anthony. *Evening—Sunset after a Storm* (398) is injured, too, by the garishness and common look expressed in the tone of the yellow, so hard and inveterate in quality. In *A Summer's Morning* (113), Mr. Anthony has given evidence of better taste; and though a transcript or study of Nature on the spots it is the better for its modesty and unpretendingness.

Of Mr. Josi's two contributions, *Morning* (66) and *Waiting for the Hay Boat* (227), the preference will be given to the latter. It is a little picture full of truth; describing a team of horses that have just brought a cart laden with hay, and are awaiting the arrival of the boat which is to convey it away on the river on whose brink they stand. An air of originality pervades the whole work; and the details, well imitated, are wrought with considerable knowledge and great mechanical skill. Had the cloud next the



horses been more tender in effect and more delicate in colour, the suggestion of force in the animals would have been strengthened—while the appearance of space would have been increased. We object unwillingly, however, to a work so full of merit; and which has obtained the flattering testimonial of a brother artist well qualified by his own practice to judge it.—Mr. Creswick having, it is said, become the possessor of this picture.

No artist has shown greater improvement here than Mr. Alfred Montague—in his *Dutch Passage-Boat Crossing a River* (61). Truth and chaste feeling in delineation characterize the record of a common incident. A group of peasants are in a boat, conveying to the opposite shore the necessities of life. The sky and water sympathize with each other in action, as in colour;—while the latter is of that negative hue ordinarily observable on the Dutch coast, yet the gradations are managed with such skill as to give no impression of monotony. Variety and the interest consequent on it are sustained throughout. The simple look of nature is rendered in the suitable execution of the several parts by the most modest and unobtrusive colour. The accessories are as just as is the keeping; and the whole work is calculated to raise Mr. Montague's name in public estimation.

If a striking illustration were sought of the remarks which we made last week on the unfitness of exhibitors like these to assume the office of educating students in a knowledge of the human figure, it might be found in such a production as *Dividing the Spoil* (76), by G. Stevens. Is it not a matter of regret to see the power—however limited may be the character of such a power—which can imitate birds and still life successfully, dissipated in an unsuccessful attempt to represent "the human form divine" on this large canvas? The task is one for which neither education nor taste have fitted the painter; and while his work has occupied time to no purpose, it here occupies room which might have been given to better performances—now placed in obscure situations or so far removed as to be inadequately seen. For instance, take Mr. Mogford's *Home—A Family Group* (77), placed immediately over it—a careful and well-arranged study of portraits, drawn with great care and painted with much refinement. Bad as was the taste that dictated the selection of such a subject as Mr. Stevens's, that was worse which placed it in a position more prominent than it has assigned to the last.

Mr. Alfred Clint's three French coast scenes—*Mid-day—Coast of France* (125), *A Summer's Day on the French Coast, near Portel*, and *On the Sands near Boulogne* (198)—are all admirable transcripts of Nature. While this artist's eye is nice in the observation of such scenes and his hand faithful, his taste is sound and pure. *Summer Morning—Entrance to Whitby Harbour, Coast of Yorkshire* (169), has truth of effect and transparency in the water. In Mr. Clint's works there are always integrity of intention and purity of taste. If he would take some important subject and identify himself strongly with it, he is capable of much more than he allows himself, as it would seem, to believe.

*The Neckar at Heidelberg* (30), by J. B. Pyne, is, perhaps, on the whole, his *chef-d'œuvre*. At the first glance we are reminded not a little of the Arno at Florence as seen from St. Miniato—the situation being similar and the view looking up the river so like. A second look, however, reveals to us the individualities of the Neckar. Mr. Pyne has admirably succeeded in his description of space. His aerial perspective is on a par with his linear. How truly has he given that bird's-eye view of the old Cathedral and its square and leading streets! How well are they studied in their forms and with what dexterity expressed! They are so defined that we feel as if they could be perambulated. The eye wanders on away—away, until it is lost where land meets sky in the faintly drawn horizon. The opposite bank of the river to the right, though not enriched by such forms of interest, has beauties characteristic in their way, and executed with equal mechanical skill; while the river itself, ere it is lost to view in the distance, receives a burst of light that communicates vivacity and point to the whole. Indeed, this is the imaginative portion of the work. But from foreground to distance the interest is

sustained; the only artifice intruded—and that too obviously—being visible in those trees immediately in the foreground next the frame, whose tints are not warranted by the latest of October days. The redness of one at least might have been much modified, if not altogether spared. If this painter's object was to oppose strong and warm colour to the distance for the purpose of giving an idea of great extent, the artifice was not required here—seeing that the fidelity of the linear perspective and the large amount of truth in the colour of the rest would have effected all that was necessary.

*Lago di Garda, Northern Italy* (137), also by Mr. Pyne, is too cold in its general aspect,—and has tints unlike the proverbial ones of an Italian climate. Nor has the water, in this, a proper correspondence with the sky. In the scene *On the Lago Maggiore, Northern Italy* (454), there are considerable distraction of parts and a want of unity in the whole. In the place of warm and genial colour—desiring probably to avoid those hot versions so often indulged in by painters who visit southern climes.—Mr. Pyne has fallen into the opposite extreme. His sky is white and cold—spotty and minute in the clouds. The mountains and distance are particularized and frigid,—the water not reflecting either in its hue; while the buildings, figures and still-life look as rather under the influence of a northern sky. The picture is, in fact, too cold and crude. Its execution is, however, expressive and masterly. Comparisons are generally invidious;—yet in looking at *The Floating Harbour at Bristol* (295), the intention of the artist to indulge in the luxuriant tints of a golden sky conjures up visions of what such a scene would have been in the hands of a Turner. Thoughts of the effulgence of the glorious orb are here smothered by an oppressive sense of the means employed—of the pigment.—J. F. Herring has another study of horses' heads entitled *Quietude* (34)—and at first sight superficially resembling the manner of the great painter whom he appears to have made his idol. A closer investigation shows a great difference in structural knowledge and form, and a want of transparency in the execution,—which time may mend. A person of Mr. Herring's talent could assuredly walk alone. He is sufficiently matured to go without a guide, and be independent in the character of his art.—Mr. Holland's two Venetian subjects, *Vespers at Madonna dell' Orto* (45) and *Part of the Barbarigo Palace* (48), are two rich combinations of colour with neat and dexterous execution. *Herne Bay* (233) and *Sunset* (246) are of a more sober and chaste description—the latter certainly Mr. Holland's best picture here.

*A Summer Evening in North Wales* (39), by H. J. Boddington, suggests a powerful recollection of a beautiful picture by Creswick—not only in general look, but also in minute details. The same remark applies to all of the many works by the same artist exhibited here this year. Why will not men of talent look at Nature for themselves?—Why does not the imitator remember "that he who consents to follow must always remain behind"?—In *Sunday Evening—the Walk from Church* (111), by the same artist, some of the passages are only to be noted as confirming the justice of our views.

*The Little Gipsy* (206) is a very clever little study of a head by J. W. King—well drawn and modelled,—without pretence and full of truth.

W. Parrot's *General View of the Forum of Pompeii* (451), is an honest and faithful presentment of the scene,—as we can testify, who have trodden the ground. With no aim at picture-making, the painter has truly recorded the circumstances; yet with true science has concealed his means. He has represented the buried Forum—can we say to the life?—well, then, just as it is:—inspiring his picture with the sentiment of its desolation.

#### THE NEW HOUSES OF PARLIAMENT.

April 8.

FROM the description given in a recent number [*ante*, p. 178] of your visit to the Houses of Parliament, and in the immediate prospect of their opening, I felt a strong desire to visit them also, and judge for myself of the truth of your epithet, "subdued magnificence," as applied to the internal decoration—an epithet happy, if true. I have, therefore, used interest to gain admission; and give you the

resulting impressions on a fresh mind—impressions which, I may add, without being identical with your own, are perfectly in accordance with their spirit.

When I add, that I have just returned from a pilgrimage to the shrine of Cologne—a pilgrimage not of penance, but of pleasure, in search of the beautiful and true in Art—when I tell you that I resided there for some time for the purpose of studying the monuments of Christian architecture which crowd on the visitor at that cradle and throne of mediæval architecture and decoration—when I add, that it was my happiness to watch the progress of that great structure now actively urged forward by the contributions of all Germany and the munificence of the Prussian Government, and to note the system of work and the mechanical operations and practical managements by which it was carried forward from day to day,—you will understand how it should be with no little anxiety that I now approached a great work of our own country and times, in which the resources of the British Empire have been placed at the disposal of a British architect.

First, then, as to the general effect of the work as a whole. It is desirable not to speak dogmatically of a half-finished building. Cologne Cathedral, looking at it as if it were finished, seems dumpy,—especially from the eastern end: no wonder, then, if our Houses of Parliament, also without their prominent features, look flat. But they do not, I think, look flatter than a face would do without its nose;—the simile is vulgar, but it is true. Cologne Cathedral and the Houses of Parliament ought to look flat and featureless without their towers. This fact merely shows that the towers are an essential part of the design, and not mere decorative superfluities.

If, however, you wish to see the Houses as they are, and to judge of their future effect when the full height of 400 feet shall be attained, you must select to see them from the river, *before noon*, with the sun (if you can) shining on them. You will then perceive how justly they are designed for effect in a northern climate,—and how far they are from being either flat or featureless. You must take to a twopenny steam boat from Westminster Bridge to Nine Elms, and back again. You will then, passing near them, see the beautiful effect of the detail of the carving and decoration as you pass under the river front; as you retire from it westward, you will be struck with surprise at the marvellous deep broad shadows thrown by the vertical buttresses and by the great double tower wings; and as you move upwards, the fact of the centre with its towers being out of the plane of the wing towers will be recognized in the great variety of striking groups in which these (at present) chief features of the buildings arrange themselves. At present, from the opposite bank the building certainly seems too long for its (unfinished) height. Fore-shorten it, as you do in going up the river, and you get rid of this temporary defect.

Returning to the building, I entered at the Victoria Tower:—the base of a structure which, I believe, will be considered when finished, the grandest tower in England. With a height exactly equal to the tower of Antwerp, it is to be carried up in the tower form to a height much greater; for that merges into the spiral, or rather diminishes in area very rapidly towards the summit. This, I understand, will be nearly of uniform diameter to the full height,—and therefore grand and imposing in mass. The entrance for Her Majesty, the staircase, the Victoria Gallery, the Victoria Hall, the House of Lords, the Peers' Lobby,—both severally and as a whole,—presented to my eye a succession of just conceptions—exquisite adaptations to practical use, judicious arrangement, and perfect execution, so unexpected that I found myself (not unreluctantly I confess, for I like to enhance my approbation by a *spectulum* of discriminative censure), left without the power to find fault.

But I have hurried you on a little faster than I went myself:—for I first walked deliberately through the whole group of buildings, and through the shoals of the workmen and masons to watch the work of the craft. You should go round the whole of the quadrangles or squares of this great group of buildings; for if you only look on one side you have no notion at all of their enormous extent. You must go through the whole group; and when you have done so, your surprise will be, with mine—not that the buildings have been so long and so slow in their

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progress, as my Lord Brougham and other "castle-builders" have it,—but, on the contrary, how it could have been possible to construct such an enormous mass of buildings, to execute such a profusion of decorative detail, in a time so surprisingly short!—Take Cologne itself,—with the wealth of the Empire and the contributions of Christendom: and when you find that the choir alone, begun in 1248 (as Sulpice Boisseree tells us) was not ready for decoration till 1322, and contrast it with the few years which have sufficed to erect this pile of building, your surprise will change into admiration of that union of system and science with ingenuity and skill which have placed before us in a few short years what seems work for at least half a century. (Of this I think we may now say what Petrarch said of Cologne, nine years after the choir only was finished,—*Vidi templum arte media pulcherrimum, parvis incompletum, quod haud immerito summum nunc.*)

Permit me here just to notice that there is one thing very remarkable in the organization which has been used to construct this great work. Every element of modern science, every material and process of modern manufacture and invention, that could facilitate the execution or secure the stability of the edifice, have been sparingly used. We have zinc roofing, iron rafters, cast-iron beams, plate glass—all new—introduced into the work as materials; and railroads, railroad carriages and travelling cranes, and rectangular combinations of parallel framing, all contributing to the perfection of a work—so different from use and want, yet so congruous to the effect intended. I may say that I do not think it would have been possible, without all the refinements and modern improvements introduced so unsparingly by Mr. Barry, and without the systematic organization in the mere building department which the contractors, Messrs. Gissell & Peto, seem to have employed,—and which arrangements have resulted, I may remark, very much from the practice and methods invented by civil engineers in recent times for their great modern undertakings,—I say, I do not think that without the modern system of extreme subdivision of labour and the improved machinery of modern times, it would have been possible, even with an innumerable army of slaves and an absolute monarchy to set them in motion, to have done so much work in so short a period of time. And this inevitably suggests that it may just be possible, by the aids of modern machinery, to erect in modern times buildings that may not only rival, but far outvie, in grandeur and magnificence the productions of ancient times.

And now, I must conclude, with a few words about the inside of the finished part of the building. You have yourself so well described it that I have little more to say, except that it deserves your appellation of "subdued magnificence." That it is as gorgeous as colour and decoration can make it, it is impossible to deny—that it is as sober as well as grand is the triumph of the artist. It is gorgeous, but nowhere gaudy;—it is minutely decorated everywhere, but certainly is not dismembered or unmassed anywhere. I think the sobriety of the general effect of the House of Lords is due chiefly to the prevalence of the oak colour and decorations in oak which pervade the whole. The impression it made on me was that of a perfect embodiment of the gravity which becomes the union of a Legislative Body and a Judicial Court with the splendour of a Palace honoured by the presence of Royalty.

Another thing which struck me as matter for just pride was, the fact of our having in this country men capable of carrying into effect the general designs of Mr. Barry so admirably. That a man of Mr. Pugin's celebrity should have lent his great talents and profound knowledge of decorative detail to assist in the completion of this work is a matter for congratulation to the public, who benefit by the combination; and is especially an example of the absence of little professional jealousies which so often diminish our respect for professional eminence. We must rejoice that the mark of Pugin is to be left on so worthy a work of the English nation and of the nineteenth century. We have reason to be proud, too, of an organized division of labour which has enabled Messrs. Gissell & Peto to raise such a structure with such precision and speed; and of decorators capable of such

work as the colouring of Mr. Crace, the brass work and stained glass of Mr. Hardman, and the carving of Mr. Thomas. May we not trust that the impression left on every mind will be that which the visit has left on mine,—viz., that with a man of genius like Mr. Barry to employ the resources and direct the energies and concentrate the talent of Englishmen, we may see in our own times an age of "renaissance" in Art, and witness the gradual substitution of models of grace and beauty for those public buildings, so many of which deform the metropolis they were designed to decorate? We have at least one building of which we may indeed be proud. May we prove that we are worthy to possess it by showing that we are able to appreciate its value and estimate the talents that have produced it. R. S. L.

**FINE ART GOSSIP.**—Edwin Landseer's fine picture just sent to the Royal Academy Exhibition, and painted for Lord Breadalbane, has been relinquished in favour of H.R.H. Prince Albert,—who had expressed a wish to become its possessor. The picture represents a scene of deer-stalking in the Highlands. The same artist's other picture—'Van Amburgh'—was painted for the Duke of Wellington.—Maclean contributes a large picture 'The Sacrifice of Noah,' and two smaller:—Hartsden's 'Milton visiting Galileo when a Prisoner to the Inquisition in Florence,' a subject from the Psalms, and a smaller picture:—Webster has forwarded 'A Party of Country Psalm-singers, with musical accompaniments.'—Stone sends two pictures:—'The Impending Check-mate' and 'Check-mate.' In sculpture, Bailey sends his statue of the late Chief Justice Tindal:—M'Dowall a colossal group representing the death of Virginia, and another work:—and Papworth a figure of Bernardin de St. Pierre's heroine of the same name, 'Virginia flung dead upon the shore after the shipwreck.'

No fewer, we have heard, than sixty-nine competitors have sent in plans for the new club-house about to be erected for the Army and Navy Club. When the Committee shall have made their selection, the whole of these will be exhibited (arranged in the numerical order of their reception) to the Members and their friends,—and afterwards by tickets to the public.

A curious collection of illuminated rubbings of English monumental brasses is now on view at the Cosmorama in Regent Street. The collection is extensive,—and, in some respects, particularly valuable. But the illuminations introduced are seldom authorized by the monuments themselves,—as in England we have very few sepulchral brasses exhibiting any trace of the use of coloured mastic or enamel. Viewed as a collection of dated examples of the armour and costume of the Middle Ages, the Exhibition (the first of the kind) is extremely curious; and will be found to deserve a visit.

The extension of the northern wing of the Board of Trade is fast approaching to its completion:—and the *Builder* mentions a report that a design for the elevation of the Horse Guards has been approved by the Government.

A correspondent in Naples writes to us as follows:—An excavation was lately made in the Strada della Fortuna, at Pompeii, in presence of the Prince Oscar Frederic; when various utensils in bronze and glass were found,—and near a human skeleton, a beautiful cameo of onyx representing the bust of a woman.

M. Scipio Volpicella, it is announced, has discovered in the same city the column which Robert of Anjou erected to commemorate his interview with André of Hungary in 1333. According to Vasari, the sculpture of the monument is most miraculous workmanship for the age. It is probable that the bas-reliefs are from the designs of Petrarch,—who sojourned at Naples from 1341 to 1343,—and that they were executed by Masaccio.

The sale of the collection of drawings belonging to the late M. Verstolk van Soelen was brought to a close at Amsterdam on the 26th. The collection consisted of 502 works, and produced 80,500 florins (upwards of 6,000*l.*) The design which obtained the highest price was a 'View of the Environs of Haarlem,' by Adrian Ostade,—for which 4,410 fr. were given.

On the 2nd inst. were opened, in Paris, the new galleries at the Musée des Thermes and the Hôtel de Cluny. These apartments, restored in the character

of the times to which they belong, are to be devoted to the enamels of Limoges and the porcelains of the Middle Ages and of the Renaissance.—We may mention that the Minister of the Interior has recently made the acquisition, for the Museum, of a series of tapestries executed in Flanders at the commencement of the 16th century and representing the Loves of David and Bathsheba. These tapestries are ten in number; and each one includes more than a hundred figures of the life size. The garments and stuffs are woven of gold and silver; and the costumes are those of the court of Louis the Twelfth. A special gallery is to be arranged at the Hôtel de Cluny for the reception of these sumptuous products of the manufacture of Arras.

## MUSIC AND THE DRAMA

**PHILHARMONIC SOCIETY.**—HANOVER SQUARE ROOMS. Programme of the Third Concert, on MONDAY EVENING, April 12.—Sinfonia in B, Mozart; Juetto, Mr. Munvers and Signor F. Lablache; Concerto, Pianoforte, in F minor, Mr. W. S. Bennett; Terzetto, Madame Caradori Allan, Mr. Munvers, and Signor F. Lablache; Beethoven's Overture, 'Fidelio'; Weber's Sinfonia in C minor, Beethoven; Air, Madame Caradori Allan, Auber; Concertante, Messrs. Blagrove and Willy Spohr; Overture, 'Lodoiska', Cherubini. Conductor, Mr. Costa.—Single Tickets, 1*l.*, 16*s.*; and Double Tickets, 1*l.*, 16*s.*; to be had of Messrs. Addison & Houlston, 210, Regent-street.

**SACRED HARMONIC SOCIETY, EXETER HALL.** On FRIDAY EVENINGS, April 16th and 23rd, 1847, will be performed Dr. Mendelssohn's Oratorio, ELIJAH, to be conducted by the Composer. Tickets, 3*s.* each; Reserved Seats, in the Gallery, 5*s.*; in the Area, 1*l.* 6*s.*, may be obtained of the principal Music-sellers; of Mr. Bowley, 53, Charing-cross; Mr. Rice, 102, Strand.

**THOMAS BREWSTER, Hon. Sec.** Persons desirous of becoming Subscribers prior to the above Performances, are requested to apply at Exeter Hall during the Rehearsal on Tuesday Evening, between Eight and Ten o'clock.

**MUSICAL UNION.**—TUESDAY, April 15, Half-past Three o'clock, WILLIS'S ROOMS.—Quintet, No. 5, in D, Onslow; Trio, Op. 78, in B-flat, Beethoven; Quartet, No. 19, in F, Mozart. Executants, Deloffre, Goffrie, Hill, Pilet, Piat, and L. Sloper. Single Admissions, 10*s.* 6*d.* each, signed by the Committee, to be obtained by application at Cramer, & Co.'s, 201, Regent-street. J. ELLA, Director.

**LOVE'S ENTERTAINMENTS.—EASTER HOLIDAYS.**—Continuation of Overflowing Houses.—Change of Entertainments.—Ventriloquism Extraordinary. CROSBY HALL, ON WEDNESDAY, April 14, and FRIDAY, April 16, Mr. Love will present for the first time this season, his original Entertainment, entitled LOVE IN ALL SHAPES; or, the Gallery of Portraits. After which, for the first time these four years, A ZOOLOGICAL CONCERT. To coincide with the last new and highly successful Polyphonic Entertainment, on a novel construction, with new and appropriate mutative costumes and appointments throughout, entitled A CHRISTMAS PARTY IN THE OLDEN TIME, in which Mr. Love will represent, visibly and invisibly, and without assistance, the host and hostess, guests and servants. Begin at Eight. Tickets, 2*s.* 6*d.*, Norfolk-street.—On TUESDAY, April 15, at the LITERARY INSTITUTION, BLACKHEATH.

**ROYAL ITALIAN OPERA, COVENT GARDEN.**—The cry "*Monsieur, êtes-vous Gluckiste?*" which so disturbed the good understanding of the Parisian salons at the close of last century—the rivalries betwixt Handel and Buononcini, the rages for Cuzzoni or Faustina, which gave our Swifts and Selwyses such scope for their sarcasms more than "a hundred years ago"—are not, it seems, phenomena, like the *Megatherium* or the *Encrinure Lily*, past the power of Nature or Art to reproduce in our time. Any one frequenting our musical circles since the year came in must have felt that topics change—but not tempers; and that the excitement of Haymarket *versus* "Garden" has long passed the bounds of idyllic contest, in which a *Titurus* and *Melibeus* sing amicably against each other for the carved bowl and the ivy-leaf chaplet by way of prize. No stone seems to have been left unturned to cast discredit on this new undertaking. Such a state of affairs demands critics of adamant rather than flesh and blood; and while we repeat, that the best Opera, whosoever and by whosoever given, shall have our best will and best word,—we cannot deny that the opening of the new Theatre was a "celebrity" of more than usual interest and promise to us; since every engagement mentioned with regard thereto, when the plan was discussed in August last has been fulfilled to the precise day and in the precise manner appointed. This looks "orderly and well;"—and speaks encouragingly for future operations.

To begin with the new building as it now stands. Not having seen the new Opera House at Berlin, that of San Carlo at Naples, or the newest of all at Barcelona, we can still, with small fear of contradiction, declare that the Royal Italian Opera surpasses in splendour and convenience most of the great theatres of Europe,—and does the utmost honour to Mr. Albano. Its shape—a wider ellipse than the old Italian Opera—is harmonious and noble; the justness of its proportions tending to deceive the eye as to its size. The pit may be a trifle shallower,—since it has two benches less than that of Her Majesty's Theatre; but the seats

therein are wider apart. The partition lines of the boxes radiate so skilfully towards one and the same centre, that there are few, if any, bad seats, even in those nearest the stage. The gallery is far less roomy than at Her Majesty's Theatre: and we imagine that some changes in the two amphitheatres (which answer to gallery stalls) may be found advisable—possibly, the removal of all save the three front rows of seats in each. The entrances and means of communication to all parts of the theatre have undergone total change; and are spacious, excellently arranged, and substantially built. The grand staircase to the dress boxes now opens into a suite of four large, handsomely ornamented rooms. Besides this, the stalls have their separate access. A commodious hall for the approach to the Pit has been formed out of the dreary space or piazza to the left of the portico. A disused staircase by way of outlet to the piazza in Covent Garden has also been refitted. Two new stone staircases to the circles of boxes have been built: while a suite of small and elegant rooms has been arranged in communication with the Queen's box and private entrance. The proscenium has been widened,—and a new stage has been laid down.

So much in the way of substantial changes. We have but little room left to speak of the ornamental part of the work; which is decorative rather than artistic—in a style at once light, rich, and florid. All the painting, strictly so called, is confined to the ornate ceiling, executed in Paris by Signori Verardi and Ferri. The circles of the boxes are adorned with gilt scrolls, medallions, borders, &c.—the style becoming lighter in each ascending tier. The ornaments in the lower circles are relieved by a sparing intermixture of delicate blue; and set off by the deep rose-coloured linings and hangings of the boxes. Mr. Albano's designs have been efficiently carried out by Mr. Ponsoby. The ornaments of the proscenium, too, seem to us splendid and simple; and the drop curtain to deserve praise—because it is a curtain, not a picture nor an architectural composition—either of which, be it ever so admirably executed, is a solecism so placed. The rapidity with which the whole has been completed is only less remarkable than the absence of anything patchy, temporary, or unsubstantial. But our friends of "the Decorative Art Society" may, possibly, like, on some future day, to discuss the matter at length *secundum artem*; and we—having borne honourable testimony to the universal feeling of admiration which the arrangements and ornaments of the new theatre have excited—must turn to a matter more in our particular province, and speak of what was done there on the opening night in the matter of music.

'Semiramide,' we apprehend, was chosen as containing one of Madame Grisi's finest parts,—as advantageously exhibiting the new *contralto*,—and as bringing back to us the best singer of florid bass music on the stage;—not to speak of its overture to show the orchestra, and its grand first *finale* as a specimen of *ensemble*. The performance justified the choice. That Madame Grisi is in her best looks, best voice, and best humour, was evident from the first moment of her appearing on the stage. Whether from the excitement of the occasion, or that "coming *Linds* cast their shadows before," it is certain that she has not sung in London with such force, freshness and brilliancy since the good days of the Haymarket Opera:—that she never sang the part better.

We were almost afraid of hearing Signor Tamburini after so long an interval; but he, too, wears well,—as only thoroughly-cultivated artists wear. If we wanted an illustration of every stricture which we have offered on the superiority of the old over the new fashions of vocal study, his *Assur* would give it triumphantly. More excellent than ever it seemed to us in its alternation of firm *sostenuto* with brilliant and thoroughly-executed ornament. In brief, Signor Tamburini has lost little if any natural power or accomplishment; while he has gained by the many attempts and experiments made to replace him. It is no fancy for *dovagerism* in Art which satisfies us that we have heard no such singing as his since his departure for Russia. It gave us great pleasure to hear once again the grand scene in the second act, usually omitted. The introduction to this is one of Rossini's noblest pieces of composition; though, owing to the length of the opera and what may be called the monotonous grandeur of its music, that which would

make the fortune of a three-act work by Donizetti or Verdi passes comparatively unheeded.

More important than these greetings of well-known favourites was the *début* of Mdlle. Alboni, as *Arsace*. So long and loudly have we been told that not a *contralto* was left in the world, that the charm of unexpectedness and rarity was conferred upon the new singer. Happily, the tale is "done to death" for the next dozen years at least—since Mdlle. Alboni is only commencing a career in which every honour as a great artist lies before her. Her voice is extensive,—two octaves and more in register; of a fine, mellow quality, without that crack or chasm in its middle tones, which so generally impairs the executive power of low female voices. She is a mistress of execution; and phrases with that steadiness and propriety which tell, beyond mistake, of education in the best schools, and without which there is no singing. Her expression, too, is noble and true. During the first act, she was naturally somewhat nervous;—but by the time when she had arrived at the *largo* of her *cavatina* in Act the Second, she was at ease with her public and gave the movement so superbly as to win enthusiastic applause—and an *encore*. The countenance of Mdlle. Alboni is pleasing. She is very "fat," however, as well as very "fair"—happily for operas to come, not very "forty!" On the whole, we have never heard the four grand duets of 'Semiramide' so well executed. The *Idreno*, Signor Lavia, has an agreeable and moderately powerful voice, calling for watchfulness as to its intonation. He seems unequal to the executive flourishes of the introduction—which, after the new indolent Italian fashion, he simplified. *Oroe* was played by Signor Tagliafico, for Signor Polonini:—and carefully done. The one blank in the performance was made by the spectre of Nino; who produced the unrehearsed effect of being seen—not heard. But, to us, the spirit and brilliancy of the concerted pieces was the most acceptable feature of the performance, as proving that we have not been captiously holding up unattainable standards. The orchestra is unquestionably the best ever assembled in England; and will confound those who fancy that numbers must mean noise, and that a Conductor's thorough discipline of his band implies the sacrifice of the singers. The chorus is clear, ready and powerful; and the general *ensemble* what was promised in the *programme*—something never heretofore attained by any Italian performance in this country.

The reception of the opera, of the artists, and of Signor Costa, was warm and kindly to a wish; and the warmth and the good-will were spontaneous. 'Lucia' is announced for Tuesday next:—and in it Madame Persiani and Signori Salvi and Ronconi will appear. 'I Puritani' is promised for this day week, to produce Signor Mario; and for Tuesday week, 'L'Italiana,'—for the *débuts* of Signor Marini and Signor Rovere, and the appearance of Mdlle. Alboni and Signor Salvi in new characters. Of the *ballet*, 'Les deux Odalisques'—seeing that it began about midnight, and that it is understood to be merely provisional till Mdlles. Dumilatre and Elslar shall arrive, which will be very soon,—there is no need to speak.

Such has been the commencement of the new enterprise:—which, if continued as begun, can hardly fail. With a resolution liberally to meet the wishes and consult the comfort of their subscribers, and to combine the best vocalists of Europe, old or young, in the best attainable music, the Royal Italian Opera may be, in a yet greater degree, what the old one was some nine years ago—the centre towards which all European artists and amateurs of Italian music turn for teaching and for pleasure. Let the Directors proceed in their course simply and steadily,—eschew all intrigues and intrigues—all false pretences—all traffickings and tamperings with the press; and we believe they will find composers able to write for them (without exertion of superhuman diplomacy), singers competent to execute the works which they present, and a public eager to support them, and willing to remunerate their exertions.

DRURY LANE.—'The Desert' at Drury Lane met with its *débuts* on Monday—a dreary reception. As spectacle, it has been outdone a hundred times at Astley's—outdone at Drury Lane in the days when Mr. Ducrow was called in to ride and to attitudinize

for the holiday folks. As music, the very name of Art is insulted by such a performance:—with an orchestra in the last gasp of weakness and inefficiency—so much so, that nine out of ten among the audience hardly knew when it began to play; and a chorus more like "Bedgown's sons in nightcap" (as James Smith phrased it in the 'Rejected Addresses') than anything we ever saw on the stage—singing, too, coarsely and sleepily; to say nothing of poor Miss Messent and Miss Isaacs and Mr. Rafter metamorphosed into a *Femora* for the nonce—wandering about in odd clothes, and—no wonder!—looking dolefully "far from home." But that it scarcely remains to be said, we should remark now, that such an Easter offering argues not the poverty, but the utter decomposition, of Drury Lane as a theatre of any operative pretensions. Our young singers are to be pitied, who are compelled to appear under such auspices and perform services (by courtesy) to the public so degrading.

PRINCESS'S.—The story of 'The Barcarole' was played last year at the Haymarket without the music, under the title of 'Who's the Composer?' With no disrespect to its adapter, we prefer it in its original form;—esteeming few entertainments pleasanter than one of M. Scribe's ingeniously constructed dramas set by M. Auber. How good they are, may be felt at the Princess's Theatre; where the lameness, meagreness, and carelessness of the version and its presentment are enough to have deprived any work of form, colour and spirit. On the story—the wanderings of a love-song which every one is eager to appropriate, till it becomes a piece of treason; when every one becomes more eager to disclaim it,—we have already decanted. The music is not Auber's best. Yet even played and sung as it is in Oxford Street, it has that form, *naïveté*, neatness of combination, all that constitutes *style*, which no one but Auber can command. The concerted piece in the third act—where the prohibited tune, like the umbrella at Miss Snivellicci's benefit, "breaks out afresh" from every corner of the garden, in defiance of the terrors of the *Marquis*,—is in the highest style of comic music. The duets, too, are good: the instrumentation (so far as we could guess) is "Auber's own." But it is only fair to state that two principal performers, Miss Honner and Mr. Walton, cannot sing. The best of the *dramatis personæ* is, as usual, Mr. Allen,—who goes through his part excellently. Mr. Bodda, too, as the *Comte de Fiesque*, deserves praise. It is impossible to avoid remarking how much more the rising singers are at ease on the operatic stage than the generation that preceded them. Miss Anne Romer, the *prima donna*, speaks so agreeably, looks so pleasantly, and acts so nicely, that it "goes against the grain" with us to tell her that as a singer she has appeared far too soon. Her vocal education is, in every respect, incomplete,—let her beware lest she add another to the examples of excellent gifts so destroyed in the bud as never to come to bloom. It was hardly to be expected that a work so neglectfully produced could succeed:—but 'The Barcarole' entertains those who see and hear it; though it may not draw full houses.

HAYMARKET.—In imitation of the Parisian annual Vaudeville, Mr. Planché has given for his Easter piece, under the title of 'The New Planet,' a *burlesque revue* of the events of the passing time. The New Planet (*Neptune*) is, at the rising of the curtain—in the person of Miss P. Horton—presented in a glittering star-chamber,—rejoicing that the dull-eyed people of earth have at length acknowledged her existence. Having invited the rest of the planets to a *réunion*, *Jupiter* (Mr. Caulfield), *Juno* (Miss Reynolds), *Mars* (Mr. Bland), and *Venus* (Miss Julia Bennett), being then fortunately in conjunction, appear of the party. To them enter *Mercury* (Mr. Buckstone), *Ceres* (Miss Telbin), *Pallas* (Mrs. L. & Buckingham), *Vesta* (Miss Adams), *Saturn* (Mr. Rogers), and *Uranus* (Mr. Clmrk). Old Mother Earth, as a lady of a "certain uncertain age," is impersonated by Mrs. Clifford. She is a fussy, conceited dame—in a hurry to be gone as soon as come; but who, before she departs, solicits the presence of the planetary company in her own globe. This invitation is favourably received by all but *Juno*; who objects to *Jupiter* accepting it, on account of the tricks which he played erewhile when permitted to wander over that "dim spot which men call" their world. The sub-title of this extravaganza, 'Harlequin out

of Place,' in the last gasp of weakness and inefficiency—so much so, that nine out of ten among the audience hardly knew when it began to play; and a chorus more like "Bedgown's sons in nightcap" (as James Smith phrased it in the 'Rejected Addresses') than anything we ever saw on the stage—singing, too, coarsely and sleepily; to say nothing of poor Miss Messent and Miss Isaacs and Mr. Rafter metamorphosed into a *Femora* for the nonce—wandering about in odd clothes, and—no wonder!—looking dolefully "far from home." But that it scarcely remains to be said, we should remark now, that such an Easter offering argues not the poverty, but the utter decomposition, of Drury Lane as a theatre of any operative pretensions. Our young singers are to be pitied, who are compelled to appear under such auspices and perform services (by courtesy) to the public so degrading.

PRINCESS'S.—The story of 'The Barcarole' was played last year at the Haymarket without the music, under the title of 'Who's the Composer?' With no disrespect to its adapter, we prefer it in its original form;—esteeming few entertainments pleasanter than one of M. Scribe's ingeniously constructed dramas set by M. Auber. How good they are, may be felt at the Princess's Theatre; where the lameness, meagreness, and carelessness of the version and its presentment are enough to have deprived any work of form, colour and spirit. On the story—the wanderings of a love-song which every one is eager to appropriate, till it becomes a piece of treason; when every one becomes more eager to disclaim it,—we have already decanted. The music is not Auber's best. Yet even played and sung as it is in Oxford Street, it has that form, *naïveté*, neatness of combination, all that constitutes *style*, which no one but Auber can command. The concerted piece in the third act—where the prohibited tune, like the umbrella at Miss Snivellicci's benefit, "breaks out afresh" from every corner of the garden, in defiance of the terrors of the *Marquis*,—is in the highest style of comic music. The duets, too, are good: the instrumentation (so far as we could guess) is "Auber's own." But it is only fair to state that two principal performers, Miss Honner and Mr. Walton, cannot sing. The best of the *dramatis personæ* is, as usual, Mr. Allen,—who goes through his part excellently. Mr. Bodda, too, as the *Comte de Fiesque*, deserves praise. It is impossible to avoid remarking how much more the rising singers are at ease on the operatic stage than the generation that preceded them. Miss Anne Romer, the *prima donna*, speaks so agreeably, looks so pleasantly, and acts so nicely, that it "goes against the grain" with us to tell her that as a singer she has appeared far too soon. Her vocal education is, in every respect, incomplete,—let her beware lest she add another to the examples of excellent gifts so destroyed in the bud as never to come to bloom. It was hardly to be expected that a work so neglectfully produced could succeed:—but 'The Barcarole' entertains those who see and hear it; though it may not draw full houses.

HAYMARKET.—In imitation of the Parisian annual Vaudeville, Mr. Planché has given for his Easter piece, under the title of 'The New Planet,' a *burlesque revue* of the events of the passing time. The New Planet (*Neptune*) is, at the rising of the curtain—in the person of Miss P. Horton—presented in a glittering star-chamber,—rejoicing that the dull-eyed people of earth have at length acknowledged her existence. Having invited the rest of the planets to a *réunion*, *Jupiter* (Mr. Caulfield), *Juno* (Miss Reynolds), *Mars* (Mr. Bland), and *Venus* (Miss Julia Bennett), being then fortunately in conjunction, appear of the party. To them enter *Mercury* (Mr. Buckstone), *Ceres* (Miss Telbin), *Pallas* (Mrs. L. & Buckingham), *Vesta* (Miss Adams), *Saturn* (Mr. Rogers), and *Uranus* (Mr. Clmrk). Old Mother Earth, as a lady of a "certain uncertain age," is impersonated by Mrs. Clifford. She is a fussy, conceited dame—in a hurry to be gone as soon as come; but who, before she departs, solicits the presence of the planetary company in her own globe. This invitation is favourably received by all but *Juno*; who objects to *Jupiter* accepting it, on account of the tricks which he played erewhile when permitted to wander over that "dim spot which men call" their world. The sub-title of this extravaganza, 'Harlequin out



of Place," is justified, by Mercury becoming Harlequin, and in that character conducting the party to this poor Orb of ours. They visit the Colosseum—where the sight of "London by Moonlight" gives opportunity for a splendid scenic effect; the Polytechnic—where they are treated with a specimen of gun-cotton explosion and other experiments, chiefly of the electro-magnetic kind; and the Egyptian Hall, where they make acquaintance with "The Mysterious Lady." Then, these stars of heaven are introduced to the stars of the theatre. Mr. Blackstone, in his character of *Harlequin-Mercury*, presented some *Tableaux Vivans* which were very clever:—amongst them, the *Wellington Statue* was not forgotten. The piece ends with the ceremonial coronation of the "New Planet." Sparkling with fun, allusion and repartee, though deficient in story and human interest, this burlesque was perfectly successful. There is not much action—but plenty of mirth.

LYCEUM.—The season's extravaganza here is a humble but amusing affair, in one act, called 'Crusoe the Second, or the Shipwrecked Milliners.' One *Willingby Wobbles* (Mr. Wigan) is the modern hero and monarch of the desolate isle: and his man Friday is one *Marmaduke Snodgrass* (Mr. Keeley),—who both represents and is the whole of the Commons over which King Wobbles holds sway. The jokes are entirely political,—redolent of parliaments, constitutions, revolutions, ways and means, reports, petitions, and speeches from the throne. None are without point—and all are delivered with much animation by Mr. Keeley. The ladies come, in the end, to the aid of the situation with much effect—in the shape of a company of milliners, who had voyaged forth from their Tottenham Court Road establishment to found a Brazil Patent Corset Company, and been wrecked on the island. The burlesque music (from 'La Sonnambula') and dancing (*à la Tagliani*) by Mrs. and Mr. Keeley are each rich in their way. Miss Dickinson as *Wilhelmina* fully justified the opinion which we formed on her first appearance. One clever scene, parodied from that of Birnam Wood, in 'Macbeth,'—the "moving grove" baffling all the efforts of two lovers to reach each other—told with excellent effect. The piece was deservedly successful.

SADLER'S WELLS.—Easter Monday was duly celebrated at this theatre by the performance of Rowe's tragedy of 'Jane Shore'—the heroine being undertaken by Miss Cooper, and *Alicia* by Miss Addison. On Wednesday, Shakspeare's play of 'The Tempest' was revived on a magnificent scale. The text was in general adhered to:—but there were some omissions which we much regret. Thus, the first scene on shipboard was substituted by a moving panorama, representing the rise and growth of a storm,—all very well in its way, but which surely might have been at least followed by the text. Equally bad in taste was the abridgment of the introductory scene in the second act,—the Utopian dialogue of which evinces not only the poet's skill in the interposition of passages of relief, but his insight, too, as a philosopher and a politician. Both these were drawbacks on the general merits of the revival. But in other respects the difficulties of the action have perhaps never been better surmounted. The part of *Prospero* requires in the actor an esoteric feeling of the purely poetic, which is given to but few even among poets themselves. Mr. Phelps adopted a judicious reading of the part and gave much picturesque play. The part of the delicate *Ariel* served for the debut of a Miss St. George,—of whose qualifications we are disposed to think favourably. Her descent on the stage was effective; and she delivered her first speech with emphasis and spirit. She failed, however, in maintaining the scene as a whole. We suspect, indeed, that she became nervous and timid; but as the drama proceeded, she regained her self-possession. Her execution of both airs and dialogue was frequently delicious. The great hit of the evening was the Caliban of Mr. George Bennett. There are, in the part, certain specialities for which particular individuals seem peculiarly and curiously fitted. Of this principle Mr. Bennett's *Caliban* is a striking example. He has improved much on his original conception of the character; and maintains the poetic sentiment better,—preserving it now to the conclusion. Never were character and actress better suited than

in the case of Miss Addison's *Miranda*. She looks and speaks it beautifully. The comic passages appropriated to *Stephano* and *Trinculo* were humorously rendered by Mr. Scharf and Mr. Younge; and threw the pit into convulsions of laughter.—On the whole, this exquisite masque has been admirably placed on the stage; and the management has thereby added to the laurels which it has already won in the cause of the poetic drama. The continued success with which such experiments are accompanied is a public demonstration in their favour of the most hopeful promise.

OLYMPIC.—Colman's 'Mountaineers' was the drama chosen for the holiday folks at this theatre—but it was badly performed. The subject of the Easter piece was 'Joan of Arc—the Maid of All he-uns.' This desperate attempt at a joke in the title may serve as a specimen of the style of the dialogue. *Joan* (Mr. Wild) is an innkeeper's daughter, ambitious of fighting; who, being brought in due course to the stake, is saved "from a journey to Graveend" by the fairy *Fleur-de-lis*. The piece was wild and extravagant in the extreme;—not without humour, but utterly without taste.

MUSICAL AND DRAMATIC GOSSIP.—We last week treated our holiday readers to a paragraph surpassing any former catalogue of a theatrical procession by its "blaze of brilliancy." At the moment of going to press, another invitation fell under our notice,—of "a rapture and amazement" yet superior to the specification of the Mammoth Troop: and though we by no means promise to keep pace with the Superlative Advertiser should he out-Cremorne the following Paradisiacal description of Cremorne Gardens in any future welcome to "Epping, Hounslow, or Blackheath," or elsewhere—we cannot resist the following "wondrous tale" of the charms and curiosities to be found "Chelsea way" by the *George Barnwells* and *Julius* who ruin uncles and drive saint *Mary Walters* mad.—

The visitors to these delightful pleasure grounds last season may have a lively remembrance of their beauties and convenience; even a restless imagination might have paused in self-communication to inquire where amusements could be multiplied, or attraction increased; such natural dubiety will be superseded by surprise, and the fancy wafted into the very elysium of admiration, when the astonishing improvements accomplished in the recess meet the ravished visions of the spectator. The grand pagoda has been removed into the centre of a Terschipschen platform, or grand salle de danse en plein à la mode du Château Rouge et le Jardin Mabille à Paris, brilliantly illuminated with 30,000 jets of gas. This admirably constructed floor forms the only arena in England for the dancing million. The gardens have been considerably enlarged, by the annexation of the extensive plot of ground formerly used as a kitchen garden; this space has been converted into a flowery mead, studded with the most costly of Nature's gems, the fair and painted populace of flowers in their killing varieties of hue and odour. In the centre of the grounds has been formed a circular promenade, enclosed by a plantation of scarce exotics and novel tributaries of forest growth and woodland beauty. This magic ring encircles beds of roses and other choice flowers opulent in fragrance and lavish in perfumed excellence. In the tower or castellated building is placed a camera obscura, involving an entire view of the grounds. In another part of the gardens, as if to arrest the progress of the eye with new delight at every turn, stands the magnificent cosmorama, embracing views of the city of Mexico, with dioramic effects and panoramic properties. The maze, gipsies' tent, swings, archery, rifle shooting, glass blowing exhibition, and the new cottage of the Cremorne poet!!

Last week, too, we announced Mr. Lumley's departure for the Continent. It has been since announced by our contemporaries that Mdlle. Lind was to leave Vienna only on Tuesday last. The *Morning Chronicle* of Wednesday gave the following answer of Mr. Bunn to the proffer of 2,000*l.* made in a letter signed by the lady which we published some weeks since:—

London, March 16, 1847.

Mademoiselle, I have received, through the hands of Mr. Mademoiselle's solicitor, a copy of a letter with your signature, dated Vienna, the 28th ult.; and before I reply to the offer you have therein made, I must take leave to correct some of the assertions it contains. You know perfectly well that, as respects 'The Camp of Silesia,' had you not broken your contract, M. Meyerbeer undertook to lend me his music, and to come to England and conduct it; and as respects the other opera you agreed to play ('La Sonnambula') its translation and all its music have been for years in this theatre.

You were induced, in the first instance, to violate your engagement through the misrepresentations made to you by parties in Mr. Lumley's interest, well known to me, affecting my own character and that of my theatre; and your resolution was confirmed by the enormous offers, in excess of mine, subsequently made you. I owe it, therefore, to my own honour to make such stipulations with you

in any proposed arrangement arising out of your want of faith as will exonerate me to my public from appearing to have broken mine.

You offer me 2,000*l.* to annul your contract with me; but, acting on the soundest legal advice, I shall lay my damages at a far larger sum if compelled to proceed against you.

As, however, my object is to maintain the integrity of this establishment by the engagements I enter into, and not with fines offered by those who break them, I will consent to take the 2,000*l.* you offer as a partial compensation, and trust for any further indemnity to the result of your singing three times in this theatre (before you sing elsewhere in England) in any language you prefer. This is a *sine qua non* with me; as I am determined, as far as I have the power, to falsify the assertions of those who have ventured to malign me.—I have the honour to be, &c.,

A. BURN.

The above was sent direct to Vienna. The *Paris* journals tell us that Mdlle. Jenny Lind has totally declined to treat with the *Académie*; also, that negotiations attempted by M. Pillet with Mdlle. Garcia Viardot have been unsuccessful. As we said a week or two since, *bad* management never fails to bring its own reward and reckoning—and in no form more signal than the reluctance of first-class artists to league themselves with those who have displayed it.—As *Her Majesty's Theatre* gives us nothing on which to report this week, we may include in this paragraph a rumour and a remark or two. Signora Tadolini, reputed to be the most accomplished Italian *soprano* now abroad, is said to have signed an engagement for the next season. We hear that Madame Montenegro is to make her first appearance this week, in 'I due Foscarei'; which opera contains Signor Coletti's finest and most favourite character. Let us warn our friends, far and near, that this is *not* a transcript from one of Mr. Lumley's opera puffs. It is needful to state as much, since they have already begun to scour the country with as much vigour and eloquence as they displayed last year;—a preliminary notice of 'I Puritani' having been handed to us by an honorable provincial contemporary, as flowery in its manufacture as though it were the confection of "the Cremorne Poet" himself. This is a melancholy waste of managerial ink, energy and money,—to which we had hoped the exposures of last year had put an end. 'Robert le Diable' has been put into rehearsal, for the debut of Mdlle. Jenny Lind.

Madame Dingelstedt has arrived; and will make her appearance at the next Ancient Concert. Herr Pischek has passed through London to fulfil his provincial engagements with M. Jullien.—M. Godeffroid and Mdlle. Vera are among the artists announced as coming over immediately.—Mr. Moscheles, too, will visit his old friends in May.—There will be a performance of 'Elijah' at Manchester, which Dr. Mendelssohn will conduct in person. He will, also, we are glad to hear, conduct some of his own music, and perform a Pianoforte Concerto, at the Fourth Philharmonic Concert on the 26th.

The season at Paris is now well-nigh over. The new Symphony by Mr. Onslow, performed at the last concert of the *Conservatoire*, has pleased, like Lady Grace, "soberly." The composer has apparently seen fit to be descriptive; since he has entitled the *finale* "Coup de vent"—and therein incorporated a fragment from his unsuccessful opera, 'Le Duc de Guise'; we imagine an *entr'acte* which was highly commended in the journals of the time. The economy of invention indicated by such a proceeding settles the question, with us, of his powers as a descriptive composer. With such an affluent fancy is the first requisite. It is impossible to rate Mr. Onslow's chamber music more highly than we do; but we fear neither symphonic nor operatic composition will prove his forte. A Michael Angelo may have versatility enough to cut cameos as well as to sculpture a Duke Lorenzo;—but from a cameo-cutter it would be unjust and foolish to expect the sweep and boldness of hand of a Michael Angelo.—Among the concerts got up by our neighbours—strange as marking national peculiarities—none seem stranger to us than three announced as given by young musicians who have fallen under conscription—with the view of providing substitutes to serve in their stead.—A Signor Santiago has been tried at the *Académie*; and passed on to the limbo of inefficient persons which that theatre has of late so largely contributed to people.

Our contemporaries tell us that M. Berlioz and his music have met with a courtly reception at St. Petersburg:—also that Verdi's 'I Lombardi' has





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20	On or before 12th May 1841.	£1,000	£19 6	£12 5 0
30	12th May 1841.	1,000	31 10	8 13 11
40	12th May 1841.	1,000	42 15	20 13 3
50	12th May 1841.	1,000	60 11	8 35 5 10

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20	£0 17 3	£0 17 3	£1 11 10
30	1 1 3	1 2 7	2 0 7
40	1 5 0	1 9 9	2 14 10
50	1 14 1	1 19 10	3 11 11
60	3 2 4	3 7 0	6 10 10

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15	£1 11 0	£1 15 0	40	£2 18 10	£3 6 3
20	1 13 10	1 19 3	50	4 0 9	4 10 7
30	2 4 0	2 19 6	60	6 1 0	6 7 4

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